

Sets in Order THE OFFICIAL MAGAZINE OF

SQUARE DANCING

JANUARY 1969

50¢ PER COPY



**EXTENDED
BASICS**

Another
**GOLD
RIBBON
REPORT**

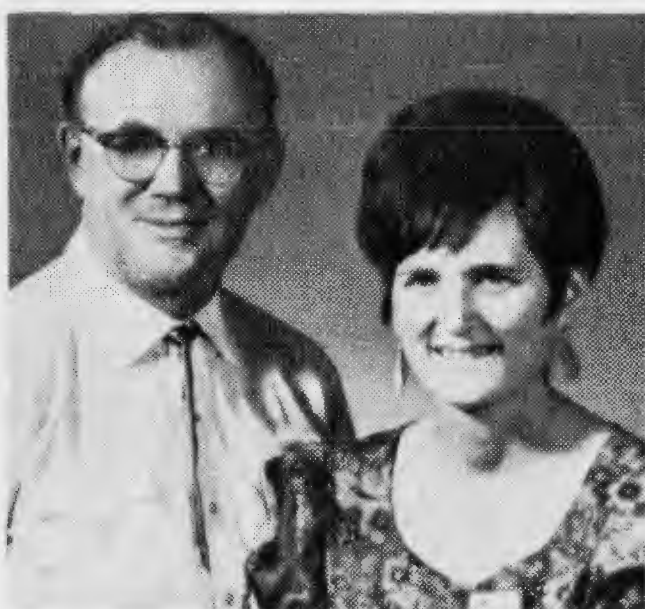
Page 12

**MEET YOUR
CANADIAN
TOUR ESCORTS**

JOIN the CANADIAN SQUARE DANCERS



John and Sylvia Winton



Gus and Gena Kwaczek



Cam and Jean York

IN OUR TREK THROUGH EUROPE

Square dancers from everywhere are invited to join us on this ideal vacation trip visiting the capitol cities of Europe. For three weeks you will move effortlessly from one country to the next in the most modern and comfortable aircraft and streamlined buses. You will start in Lucerne, Switzerland; travel from there for three delectable days and nights in Paris, France. Then to London, England; to Edinburgh, Scotland; to Heidelberg, Germany; Rome, Italy and finally to a wonderful climax to the entire trip in Lausanne, Switzerland.

At each stop you will be staying in magnificent hotels, many of them the finest in the area. Included in the price will be at least two meals each day (sometimes three). A famed night club evening in Paris, a theatre night in London, fondue in Switzerland and many, many extras all included as part of this tour. Not to be overlooked will be the square dances, ones you will always remember, including a fabulous evening in Germany and another memorable occasion in London.

Nothing will be overlooked to assure your comfort and enjoyment. You will have your own square dance leader, tour escorts and an expert tour authority will accompany the group throughout Europe. Now is the time to start planning for the greatest vacation trip of them all!

You will find this illustrated itinerary in your December issue of Sets in Order. For extra copies for yourself or friends, write to The American Square Dance Workshop, 462 No. Robertson Blvd., Los Angeles, California 90048.

**American Square Dance Workshop, Inc.
Canadian Holiday in Europe
July 19 to August 9, 1969**

SWISSAIR ➔





("From The Floor" is the Square dancer's opportunity to take "pot shots" at "Sets in Order" or the Square Dancing picture in general. Send your comments to the Editor, "Sets in Order," giving full name and address. Unsigned letters will be disregarded.)

Dear Editor:

I would like to thank you for the good work you are doing in trying to keep square dancing a fun-filled, relaxing pastime rather than advanced geometry set to music. We in Europe are constantly teaching new dancers and rotations wipe out half of our dancers as soon as they graduate, so it is very difficult to progress.

Your magazine is one of the stronger links in the square dance chain. Callers may argue; dancers may argue; but your opinion is always respected, thank you.

Chris Vear
Weisbaden, West Germany

Dear Editor:

You're so right! On page 8 of the October issue of Sets in Order, you mention the spontaneity and happiness that square dancing is supposed to have. Unfortunately, some people are not natural "smilers" and rather enjoy things inwardly. But being "grim-faced" has a way of making the other couples in the square feel that this look is directed at them.

The caller is very important to any club; the friendly, interested caller brings out the best in a square dancer. Keep emphasizing the sociability and joy of square dancing and perhaps more of the watchers will want to be joiners.

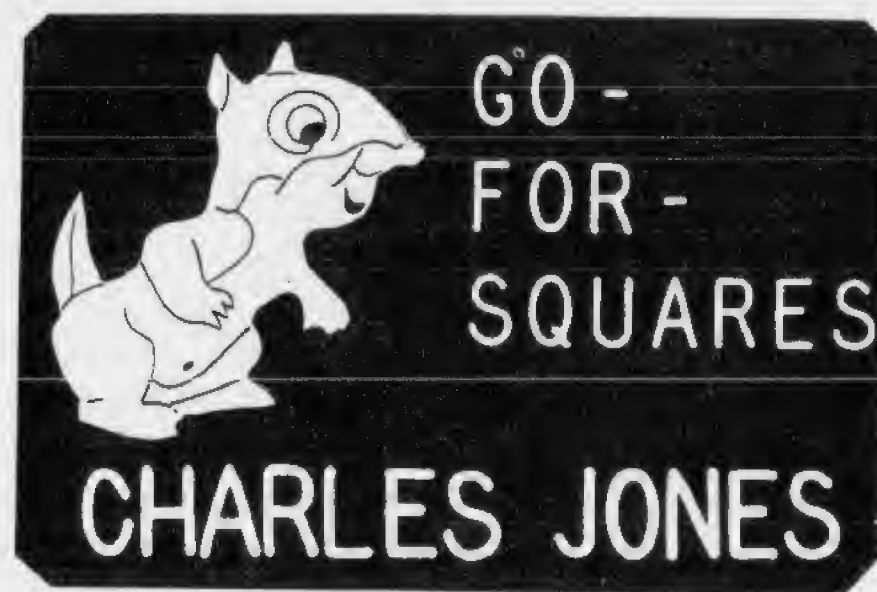
Kitty Hamann
Northport, N.Y.

Dear Editor:

I am enclosing my check for renewal of Sets in Order. The subscription has been a gift to my husband for the past several years, given him by a square dance friend, L. L. Wallace. You will notice the address has been changed to Mrs. George Thompson; my husband died in July.

My reaction for weeks and weeks was that
(Please turn to page 42)

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ANNOUNCING

**A MANUAL
FOR TEACHERS
AND CALLERS**

The BASIC COURSE of AMERICAN SQUARE DANCING

Here is an invaluable aid for anyone working on the new Basic plateau of Square Dancing. If you are seriously considering ten weeks of class work and introducing the 50 movements that comprise this special program, then you will want this Manual.

It is a culmination of many years of testing in square dance class conditions. It reflects the thinking of many top-notch teachers. Each one of the 50 basic movements is studied in detail. You will have teaching techniques including suggestions for simplifying the teaching of each new movement. Trouble spots are pointed out, background notes are given on the movements. Actually everything a teacher will need in the way of help will be included.

In addition, you will find actual calling drills from the very simplest of routines necessary when introducing each new movement. These dances and drills will be introduced progressively and as each new movement is introduced, drill material will include only movements learned to that particular point.

This textbook for callers goes to press next month. A special pre-publication offer for the limited run, initial printing, will be announced in next month's issue of Sets in Order.

WATCH FOR IT!



Square Dance Date Book

- Jan. 3-5—Wandering Squares Vacation
Weekend, Goleta, California
- Jan. 17-19—21st Ann. Southern Ariz.
S/ & R/D Fest., Ramada Inn, Tucson, Ariz.
- Jan. 24-25—Mid-Winter Festival
Lane Co. Fairgrounds, Eugene, Ore.
- Jan. 25—Swing & Whirl January Jamboree
H.S., Thorold, Ont., Canada
- Jan. 30—Asilomar Trail-In, S/D Center,
Santa Maria, Calif.
- Jan. 30-Feb. 2—Winter Holiday Weekend
Zion, Illinois
- Feb. 9—7th Ann. Winter Carnival
Square Dance, Rainbow Gardens,
Waldemeer Park, Erie, Penna.
- Feb. 9—Asilomar Trail-Out, S/D Center,
Santa Maria, Calif.
- Feb. 14—Steel City Sqs. of Hamilton
Valentine Dance, Hester St. Arena,
Hamilton, Ont., Canada
- Feb. 14—Marina Sqs. Valentine Dance
Ventura Marina Park Clubhouse,
Ventura, Calif.
- Feb. 15—Do-Ci Dancers 7th Ann. Festival
Nat'l. Guard Armory, Greenville, Miss.



SINGING CALLS

RINK-A-TINK PIANO — Top 25177

Key: Three Tempo: 129 Range: High HD
Caller: Paul Hartman Low LA

Music: Standard 2/4 — Piano, Trumpet, Guitar,
Drums, Bass

Synopsis: (Break) Allemande — alamo style —
swing thru — swing thru — box the gnat — pull
by — allemande — weave — do-sa-do — prom-
enade (Figure) Heads (sides) lead to right circle
to a line — pass thru — wheel and deal —
double pass thru — first left — second right —
slide thru — square thru three quarters —
swing corner — promenade.

Comment: A good tune and excellent music.
Danceable standard patterns and flows smooth-
ly. Voice range is towards the high side but
most callers should handle it. Rating: ☆☆☆

(Please turn to page 52)

Sets in Order THE OFFICIAL MAGAZINE OF SQUARE DANCING

Published monthly for and by Square Dancers
and for the general enjoyment of all.

VOL. XXI NO. 1

Printed in U.S.A.

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Second Class postage paid at Los Angeles,
California

Subscription \$5.00 per year (12 issues)
Canada \$5.50—Foreign \$6.00 U.S. Funds

PLEASE NOTE: Allow at least six weeks'
notice on changes of address and be sure to
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462 North Robertson Boulevard
Los Angeles, California 90048
Telephone (213) 652-7434



WHAT ARE THEY DANCING?

SAMPLING OF WHAT is being danced across the country is a yearly feature of Sets in Order. This year nine clubs are represented here through their callers, so this may be taken as a good cross section sampling. Note that the round dances, which are indented, range from the simplest to the most complicated and that sometimes the simplest of rounds are programmed with the most difficult squares. Our thanks to the callers participating in this survey.

Maryville, Tenn.—Wagon Wheelers—8 years old—9 squares—Caller Allen Tipton

Opening Patter	Spin Chain Thru/Circulate	Two-Face Lines/Trades
No. 1 Dancers	Yankee Doodle Boy	Million Dollar Jet
My Gal Country Style	Mexicali Rose	Slipping & Sliding
Round Off Figures	Workshop (Turn & Que)	Deep Water
Baby's Back Again	Mental Journey	Happy Times
The Last Waltz	Engine #9	White Rabbit
Swing Thru/Spin the Top	Easy Patter	Closing Patter
Gentle On My Mind	Wonderful World of Women	Turn Out the Lights
Rockin' Ida	Mardi Gras Waltz	

Gettysburg, Penna.—Gettysburg Cannonaders—10 years old—12 squares—Caller Milt Neidlinger

Warm-Up/Variable Trades	Little Green Apples	One More Time
I'll Come Runnin'	Left Footers One-Step	Spin Chain Thru Figures
Fan the Top Figures	Square Barge/Barge Thru	Tonight Carmen
Gentle On My Mind	Wabash Cannonball	Round Off and a
Hot Lips	Hexagon & Triangle Squ.	Quarter More
Partner Trade and	Under Your Spell	Talk to the Animals
Quarter More	Bramble Bush	Sock It to Me/
Chime Bells	Fan Thru/Partner Trade	Here Come Judge
Spin Web/Spider Web		Big Sombrero

North Canton, Ohio—Shirts & Skirts Club—3 years old—10 squares—Caller Reath Blickenderfer

Warm-Up Patter	Rocky Mountain Fling	The Auctioneer
I'll Come Runnin'	Walkin' in the Sunshine	Heartaches by Numbers
Left Footers One-Step	Workshop: Fan the Top	Spin Chain Thru/Circulates
Star Thrus/Square Thrus	Review: Spin a Web	Chime Bells
Tiny Bubbles	Wheel & Deal / ¼ More	Alabama Waltz
Fraulein	Yankee Doodle Boy	Arky Variations
Turn Thru/Centers In/	Polka	Bubbles
Cast Offs	Barge Thru/Sock It to Me	Goodnight Waltz
I Want to Take Her		
to Square Dance		
Swing Thru/Runs/Trades		

Decatur, Georgia—Delma's Dancers—10 years old—6 squares—Caller Delma Allison

Square Thru/Swing Thru	Jackson	Blossom of Snow
I'll Come Runnin'	Mexicali Rose	Star Thru/Square the Barge
Miss Frenchy Brown	Workshop: Curlique	Just a Little Loving
Circulate/Trades	Love is the Reason	My Gal Country Style
Shindig in the Barn	Ole Buttermilk Sky	Square Turn Thru
Bramble Bush	Dixie Daisy/Round Off	First Thing Every Morning
Spin the Top/Wheel & Deal	Cross the Brazos	Goodnight Two-Step
Gentle On My Mind	Molly 'n' Me	Cast Off & ¼ More/Trades
Alabama Waltz	Spin Chain Thru/Barge Thru	Wonderful World of Women
All 8 Swing Thru/All 8 Spin Top	I'm a Swinger	

St. Louis, Mo.—Squares & Pairs Club—10 years old—16 squares—Caller Bern Aubuchon

Swing Thrus/Trades/ Substitutes	Deep Water	Spin Chain Thru/ Teacup Chain
Rinky Tink Piano	Alamo Swing Thru/Dix. Daisy	Yankee Doodle Dandy
Runs/Tops/Centers In/ Cast Offs	Bright Side of Things	Fan the Top/Ocean Wave
Love Is the Reason	Two-Face Peel Off/Spin Web	See You in My Dreams
Peel Off/Wheel Across/Circ.	How Come You Do Me	

Beaverton, Ore.—Valley Square Dancers—19 years old—10 squares

—Callers George Kettner and Chuck Rogers

Cloverleaf/Star Thrus	Sombrero (Review)	Bayou Baby
She's Gone, Gone, Gone	Swinging on Star	Marie
Desert Blues	Easy Std. Basic Patter	Mexicali Rose
Swinging Hand in Hand	Tell Maude I Slipped	Standard Basics Hash
Centers In/Cast Offs	My Gal Country Style	Count Down
Gentle On My Mind	Miss Frenchy Brown	Sombrero
Pearly Shells	Star Thru/Slide Thru	Dancing Shadows
Lenny's Waltz	Ride, Ride, Ride	Spin Chain Thru
Swing Thru/Spin the Top	Ballin' the Jack	Rich Livin' Woman
Honeycomb	Silver Dollar	Bramble Bush
England Swings	Trades/Run	Alabama Waltz
Hot Lips	Look on the Bright Side	Walkin' in the Sunshine
Square Thrus/Ends Turn Out	(Time out)	Miss Mollie Brown
First Thing Every Morning	Turn Thrus	

Malden, Mass.—Broadway Twirlers—4 years old—19 squares—Caller Joe Drombrowski

Easy Patter/Star Thru	Workshop: Fan the Top	Dixie Style—Left Sw. Thru
Chinatown	Little Green Apples	Jackson
Heartaches by Numbers	Mexicali Rose	Bramble Bush
Swing Thru/Spin Top	Trade/Run/Couples Circ.	Grand Square Gimmicks
L. David Sloane	Blue Blue Day	Sally Was a Good Old Girl
Marie	Ballin' the Jack	My Gal Country Style
Spin Chain Thru Varia.	Barge Thru/Square Barge	Mixed Hash
My Gal Country Style	Gentle On My Mind	What's Her Name
Miss Frenchy Brown	Cab Driver	

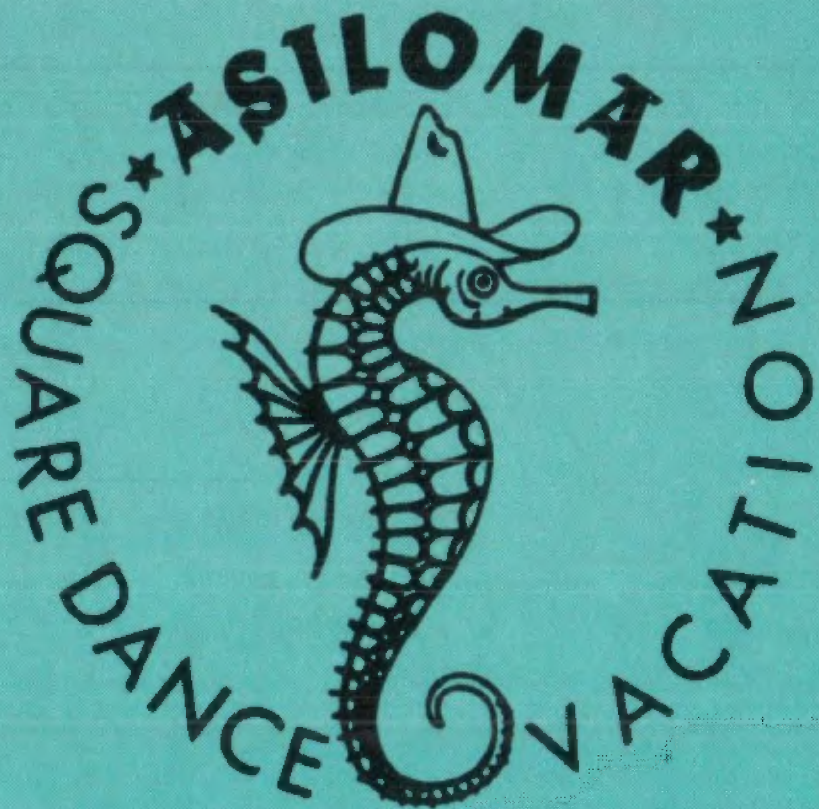
Oklahoma City, Okla.—Cowboy Loop Club—18 years old—11 squares—Caller Don Ashworth

Warm Up	Cuban Nights	Fan the Top
Look On The Bright Side	Baby's Back Again	Mental Journey
Tiny Bubbles	Roses	Arms of Love
Swingulates	Round (Mixer)	Spinnin' Webs
Riverboat	Casting Waves	Chime Bells
Plumbers Tune	Tonight Carmen	Molly 'n' Me
Dis 'n' Dat	Rockin' Ida	Baby, Please Come Home
Anita It's Over		Light in the Window

Cuyahoga Falls, Ohio—Wahoo Club—5 years old—8 squares—Caller Stan Burdick (Guest)

Warm Up Patter	Fun & Gimmick Patter	A Little Dixie Stuff
Rainbows Are Back in Style	Sweet Georgia Brown	Can You Believe Me
8 More Miles to Louisville	Heartaches by Numbers	Velvet Glove
Tops 'n' Topless Tip	10 Minute Hot Hash	Arch 'n' Ends Bits
Left Footers One-Step	Old Spinning Wheel	Kansas City
Quarter More Mixture	Modern Progressive Line	(Alternate Figs.)
	(Contra)	Closing Conglomeration
	Walkin' in Sunshine	When You're Smiling

ANNOUNCING: SUMMER 1969 ASILOMAR



JULY 27-AUGUST 1

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ARNIE & JAN KRONENBERGER
BOB & ROBERTA VAN ANTWERP
BOB & BECKY OSGOOD
and Round Dances with
MANNING & NITA SMITH**

Once again we take great pride in announcing the dates of our summer session and of listing the truly outstanding "staffulty." This six-day session which starts Sunday following lunch and ends the following Friday with lunch, is indeed the granddaddy of all square dance vacation institutes. Complete programs of workshops, party dances, after parties and special events fill this dream vacation with everything a square dancer enjoys. As for location, it can't be beat. On the white, sandy Pacific coastline, just north of Carmel and the famed Seventeen Mile Drive, this vacation spot is truly one of the finest to be found anywhere. Modern freeways, airlines, buses and train connections bring you right into the area. Everything is included while at Asilomar. Some of the most comfortable, modern and beautiful housing units with views of pines, beach and ocean supply the square dancers with a unique and restful atmosphere. Incidentally, a special program for the children of participants is provided. Information concerning all of this is included in an illustrated brochure which will be sent to anyone upon request.

CALLERS COURSE at ASILOMAR

Each year during the regular summer Asilomar session, we present an outstanding caller-coach to conduct a "short course" for caller/leaders. This year we are proud to feature Earl Johnston of Vernon, Connecticut, as instructor. Earl has conducted many highly successful caller training courses on the East Coast and this will be his first such course in the west. Membership is limited to the size that can be given individual attention. Applicants are considered on a first-received, first-considered basis. Information on this special callers' course is included in the Asilomar Brochure.

Send for your Brochure to Sets in Order, 462 No. Robertson Blvd., Los Angeles, California 90048.



**EARL
JOHNSTON**



AS I SEE IT

bob osgood

January 1969

THIS PAST MONTH has been amazing and we are extremely encouraged by the response to the first phase, the new Basic program, of American Square Dancing which was introduced in the December issue. Now we go on, this month, to the second plateau — the Extended Program of American Square Dancing.

Like a completed section of a yet unfinished freeway, this much of the program will only carry you so far. Please be patient, along with us, as each piece begins to fit into place.

And, by the way, *Happy New Year!*

An Extended Plateau

EVERY HOBBY has its *special* enthusiasts. Some golfers buy the best equipment and spend hours and much hard work in improving their form and lowering their score. They don't want to be known as "duffers". It's virtually the same in bowling, mountain climbing, skiing and other hobbies. It's also just as true in square dancing.

Because of his desire to know all there is to know about square dancing, and because he has the time and energy to devote to it, the enthusiast has his own place in this activity. His initial interest is sufficient to carry him through thirty or more weeks of a learners' class. He relishes the opportunity to dance to as many callers as possible. He may enjoy being absorbed into club and association activities. He thinks little of traveling several hundred miles to attend a square dance, to take part in a festival, or to enjoy a week-end, or week-long square dance vacation. As new language (new, experimental movements, basics, etc.) has been added, it is the enthusiast who has enjoyed it to the fullest, and who has been able to keep up with the changes.

At the present time, there are tens of thousands of devotees taking part in this

contemporary form of square dancing, due in part to the fact that this is the *only* plateau of the activity generally available. It is quite possible that some of the participants are enthused to a greater degree than others. The extremists (not meant in a derogatory sense at all) are those who are able to dance several nights a week. Many of them are enthusiastic enough to attend workshops and in some instances, participate regularly in round dance clubs as well.

As the current program has evolved, we have occasionally found ourselves *trapped* by certain pitfalls. These tend to aggravate the square dance picture in the following ways:

- (1) By adding great quantities of new, unproved, non-directional experimental movements or *basics*,
- (2) By presenting far too many round dances, and
- (3) By fostering a quality of calling and programming far less than adequate.

Lumped together, these problems may appear to be gigantic, but they are certainly not insurmountable. Along this line we make the following suggestions concerning each of these categories:

Square Dance Material

As a starting point, we suggest seventy-five basic terms as a full list for this plateau of square dancing. The proper application of these movements, when coupled with directional English and utilizing the great variety of available patterns, will provide an endless source of excellent dance material.

Not to be overlooked is the element of "challenge" and variety that comes to square dancing through the intelligent introduction of new movements. Experience has proven that, while some of the "inventions" of recent years have been good and have been added to the existing language of square dancing, others have contributed little, have made only a brief appearance and then have quickly vanished from the scene.

Just what is the proper balance between new and old language? A person may be able to master quickly each new movement presented to him, but how much can he retain? If we are to consider a thirty week learning period, can we accept *everything* that comes out in addition to the proven material already on the list?

Those helping to make this Gold Ribbon study a reality, have expressed the opinion that a regulated program of quality control could be the answer and that hobby enthusiasts do enjoy the adventurous accomplishment of mastering some new material. However, almost everyone on the committee indicated that there was just too much and that unless controls of some sort could be devised and adhered to, square dancing would be the loser in the long run.

We propose a *Central Clearing House*, a special committee made up of responsible, experienced leaders who recognize the advantages of a program of this type.

We suggest that material created anywhere in the world, be submitted to this committee for exploratory development, that it be tested for danceability, that its name be checked out to avoid duplication and that it be given a suitable and descriptive name. We are suggesting that, once a movement has satisfactorily "proven itself" through this exploratory testing phase it will carry some type of "seal of approval" and then undergo a national workshopping by callers' groups throughout the country as an *experimental movement*.

In this way it is felt that only those movements showing the greatest promise will be used eventually in the *expanded basics program*.

To prove successful, the Gold Ribbon Clearing House concept will need the patience and understanding and certainly the cooperation of callers and callers' groups everywhere. So that this may successfully contribute to the permanency of this activity, there will be a great need for a display of self-control and restraint on the part of those creating new movements as well as by those tempted with the prospects of being the "first" with something yet untested.

Next month, when the Gold Ribbon Committee Report will cover the phase of *Exploratory Dancing*, a system for submitting new

material will be discussed. Also the names of The Clearing House committee members will be published.

Every successful, producing organization today, has its quality-control department. The central clearing house idea can help greatly in achieving and maintaining a high quality of material to be introduced to the general square dancing public.

Naturally any controls can only be handled on a voluntary basis. The desire for a long-lived, healthy activity must be a wish of all participating in it. If callers everywhere fully understand that this attitude of voluntary restraint will in no way lessen the interest and challenge within the activity but on the contrary heighten the lasting aspects of this phase and give immediate, wider usage to the accepted figures, then there is much hope that one of the greatest problems of recent years will be solved.

In this same vein, record companies and those creating singing calls to be recorded, can do both themselves and the square dance activity as a whole, a great service by clearing any "new language" experimental movements (new "basics") with the Clearing House Committee *before* exposing them to the dancing public.

The Round Dances

We are suggesting that a graduated program of round dancing be developed for the Extended Square Dancing plateau. With help from experienced callers and teachers — members of the Gold Ribbon Committee and others — a dozen proven, all-time-favorites will be selected as the "staple" rounds of this activity.

This dozen of "evergreens", proven rounds that have been with us for some time, can represent the initial and gradual exposure of the square dancer to the basics of American Round Dancing. These twelve rounds, presented along with a few simple mixers during the learning period, can be used to augment the round dance programs in club dances, festivals and conventions, in bringing a greater percentage of the dancer participants onto the floor.

For those having reached the stage of club dancing, a program of "rounds-of-the-month" is being studied. The ultimate goal may be

to expose fewer, but more *proven* round dances to the general dancing public.

As in the case of square dance basics, there will need to be some form of *clearing house* system that will study the new releases as they come out and select, with care, a limited number of square dancers' round dances to fit this program. True, it won't materialize over night, but a target date later this year is set for the full report. In the meantime, interested individuals may combine their thinking with members of the Gold Ribbon Report who are presently working on the project.

Caller Training and Leadership

The success of an *Extended Square Dance* plateau depends vitally on the ability of its caller-teacher leadership. What our callers need is not just the ability and desire to call, but a knowledge of the science of calling. To teach and call, a person must know how to develop a program. He must possess a sensitivity to the needs of the people he will be working with. Most of all, he will need good *judgment*.

Your thoughts and ideas concerning any phase of the Gold Ribbon Report, can reach the people you desire to help by addressing your letters and suggestions to the Gold Ribbon Committee, c/o S.I.O.

Caller-leadership training is a vital necessity! Individuals such as Ed Gilmore, Bob Van Antwerp, Earl Johnston, Jim Mayo, Jay King and others presently conducting square dance caller institutes on a more or less limited basis, are encouraged to increase their activities. Dancer associations and area clubs are in an excellent position to encourage caller training. Perhaps the greatest service local caller/teacher associations can offer their members is a continuing program of leadership training by bringing in outstanding leadership from other areas and encouraging members to take advantage of training courses being offered.

In the coming year, the Gold Ribbon Committee will submit some definite leadership training guidelines, some suggestions for further university leadership training courses, a program of traveling leader-lecturers and a textbook and other training materials needed for teacher development.

The time will come when the caller attains a "professional" attitude that stimulates him to learn more in order to do a better job, even

though he may find himself at the *top of the ladder* in his area.

Sets in Order and the Gold Ribbon Committee are sincerely dedicated to that end where callers may develop a sensitivity to the needs of the dancers, may determine what to use in the way of material, and know how to work with others.

Wrap-Up

If by designing this Extended Basics Plateau of Square Dancing we hope to accomplish some permanent good for the activity, it can only be done through the total involvement of all elements.

The square dance club will discover how best to serve the square dance needs of the community, not just how to meet the needs of its board of directors, nor by catering to the dancing pleasure of a few. It will seek ways to set up anti-clique safeguards, build-in a friendliness control system and get the dollar signs out of the members' eyes. Club leadership must not expect the caller to solve all the club's problems. The caller can help, but only to a point.

The area square dance associations are in an excellent position to pump new life into their member clubs. The association devoted to the interests of the individual and each square dance club within the area (rather than in discovering ways of justifying its own existence), will find in this Extended Basics Program a clear direction to travel.

There is no great rush. If clubs within your area are smaller than they should be, if there is a need for better caller-dancer relationships, if there is need for improvement in the dancing structure, then your area may want to begin now to consider the program on the following pages for possible use later this year.

This is the second phase; the first plateau was described in the December issue of Sets in Order. The program on the following pages is the second half of the two-part program.

"... What kept you so long?" This is the substance of the question that has appeared in many letters recently. We feel that now is the "perfect" time for this study. We have the past to look back on for its many lessons. We have the determination of a large square dancing population to help to build a stronger and more workable program.

THE EXTENDED PROGRAM of AMERICAN SQUARE DANCING



THIS IS THE *hobby phase* of square dancing. It is especially adaptable to anyone who selects square dancing as a prime, leisure-time activity and who is willing to devote more than just casual time and attention to participation in this phase.

The ideal hobbist is one who has sufficient interest and time to devote a minimum of thirty weeks in learning to dance and is able to spend more than two nights a week in club and workshop dancing.

Known also as the "full basics plateau", this program makes use of all of the movements listed in Sets in Order Basic Movements Handbook, 1969-1970 edition. In addition, it may include a program of related round dances and, within the workshop structure, some "experimental" movements.

All important to any plateau is the atmosphere created in the learning period. During the thirty weeks suggested for this purpose, the intent is not to teach *every* new movement ever written. Instead it is an in-depth exposure to all the seventy-five movements in the basic list with the end result that the graduate will be able to move smoothly to the music, react automatically to the calls and evidence a thoughtfulness for his fellow dancers. When he has concluded his course of lessons he will be a conscientious, considerate dancer who has learned HOW to dance.

A great portion of the work being done on the Gold Ribbon Report is strictly voluntary. The 50 members whose suggestions and ideas will fill these pages, have been carefully selected according to area location and specialized interest and all are working completely without remuneration.

The Learning Period

It has been proven that a person can, through "cramming", be taught all seventy-five movements on the Sets in Order full list of basics in as few as fifteen lessons. However, it is agreed by most teacher-callers, that to *learn* these movements thoroughly, a dancer needs a minimum of thirty weeks of instruction.

Assuming that the average class will last for two-and-a-half hours, we would be speaking then of a total learning period of seventy-five hours of class work before the dancer is exposed to general club dancing.

Be sure that you have read the introductory proposal for this program, starting on page 9. Remember that this plateau is not just another "level" of square dancing. It is a complete phase designed for those who may select it instead of the 50 basic square dance plateau.

There are others who feel that it takes even more time, perhaps thirty-five sessions (88 hours), or as many as fifty lessons (125 hours), for a person to attain the goals of the learning period. In part, these goals include the learning of the language of square dancing and the material necessary to bridge the gap from the first night in class until the dancer is able to dance comfortably with an experienced club.

Even more than that, before being "accepted" among current dancers and not being embarrassed, or frightened, the new dancer must learn to move effortlessly, to react automatically, and *very important, he must learn to think like a square dancer!*

For starters, we would suggest that there would be little difference between the lessons

The EXTENDED PROGRAM of AMERICAN SQUARE DANCING

Here, in a suggested order of presentation, are basics 51 thru 75. The suggested order of presenting movements 1 thru 50, which constitutes the Basic Course of Square Dancing, remains the same for this section and the movements shown here are simply an extension of that list. To be of further help we have attempted a division of these movements into a series of 20 class lessons, which, when added to the basic 10, constitute the full basic course of 30 lessons. Not every group progresses at the same rate of speed and it is quite possible that the material may be stretched or condensed as needed.

ELEVENTH NIGHT

Suggested as a "float" evening
to drill material learned to this point

TWELFTH NIGHT

51. Turn Thru (2f)

THIRTEENTH NIGHT

52. Alamo Style Balance (17c)

FOURTEENTH NIGHT

53. Eight Chain Thru (9a)
54. Slip the Clutch (7b)

FIFTEENTH NIGHT

55. Ocean Wave (Glossary)
56. Ocean Wave Balance (17b)
57. Swing Thru (23)

SIXTEENTH NIGHT

Suggested as a "float" evening
to drill material learned to this point

SEVENTEENTH NIGHT

58. Circulate (and variations) (22)

EIGHTEENTH NIGHT

59. Run (24a)

NINETEENTH NIGHT

60. Trade (24c)

TWENTIETH NIGHT

Suggested as a "float" evening

TWENTY-FIRST NIGHT

61. Spin the Top (23a)

TWENTY-SECOND NIGHT

62. Wheel and Deal (21)
63. Double Pass Thru (4a)

TWENTY-THIRD NIGHT

64. Centers In (19)
65. Cast Off (18a)

TWENTY-FOURTH NIGHT

66. Cloverleaf (5e)
67. Slide Thru (24d)

TWENTY-FIFTH NIGHT

68. Fold (24b)
69. Dixie Chain (11)

TWENTY-SIXTH NIGHT

70. Sides (Heads) Divide (5d)

TWENTY-SEVENTH NIGHT

71. Substitute (15b)
72. Swat the Flea (Box the Flea) (13e)
73. Dixie Style (11b)

TWENTY-EIGHTH NIGHT

74. Spin Chain Thru (23b)

TWENTY-NINTH NIGHT

75. Wrong Way Thar (7c)

THIRTIETH NIGHT

Additional drill and review on
all 75 movements

indicated earlier (Dec. S.I.O.) for the Basic Square Dance course, and the first ten weeks in the full basics, or Extended course of Square Dancing.

Since last September, when a suggested order of teaching the basics was published in Sets in Order, a great number of changes have been brought about through the combined thinking of the members of the Gold Ribbon Committee. For that reason, a new basic check-off list is now ready for distribution.

Starting with the eleventh lesson, and continuing on through to the completion of his learning stages, the new dancer will assimilate each of the additional movements (from 51 through 75), carefully and with sufficient time for review, drill and styling.

While it's important to cover all of the material, the experienced caller-teacher has discovered the importance of drill, drill and more drill. However, repetition never has to take on the dismal cloak of monotony. By drill we mean the utilizing of each new basic movement in as many different circumstances and combinations as it is possible to dream up. This type of drilling helps a dancer to establish automatic reacting time. It establishes firmly in his mind where he starts and finishes each movement and, once he has acquainted himself with the mechanics, he is able to move effortlessly from one movement into another.

As before, we have listed the basics in a proven progression and divided them into a possible series of lessons for a suggested total of thirty weeks. As in any phase of this activity, learning is expressed differently with each group and while some may accelerate, others may need additional time for thorough learning. After all, what's the rush? The whole future picture of the activity for the individual involved depends on the learning habits he develops at this stage.

For this reason, it is well to consider these suggested weekly sessions as purely hypothetical. While they may work for a majority of groups, it will be valuable to remember that more time can be devoted at any phase along the way. If necessary, the thirty weeks may be extended to thirty-five. The perfect solution of course, would be the group with no time limit attached. This would be one that could

become a learners' club in the beginning and eventually evolve itself into a full-grown, healthy, active club entity. Naturally, this may not work out in all areas and under all conditions, so we have continued on in suggesting this as a series of weekly lesson plans.

In looking at the basic list, you will find that the movements fit into two categories. First, those which are "loners", or are not dependent on specific movements, i.e. Turn-Thru (51), Alamo-style (52), etc.

The second category contains the two-family divisions that fit into this plateau of the activity. One is the "Ocean Wave" family which starts at movement 55 and includes Swing-Through (the 57th movement to be shown) and Circulate (58). The other family member is the Wheel-and-Deal (which shows up as movement 62).

An in-depth approach in teaching these movements would indicate that after an initial exposure of each new basic and following the necessary drill, the movement be reviewed and then that proper styling be included. As you will determine when reading the basic chart, we have suggested a "cram and drift" approach. In many spots throughout the course we have indicated a "float" where everything taught to that point can be reviewed and drilled until all the "kinks and bugs" are worked out. Then the movement is "set" and is ready for continual and automatic usage for the balance of the dancers' square dance lifetime.

All these basics are considered "good investment" movements. They are not "here today and gone tomorrow." With a possible few exceptions, they will always be with us as part of this plateau.

Dance Material

To build successful programs within the confines of a set number of basic movements may seem at first to be a bit difficult. So much of the "new" material, in recent years, has been constructed entirely around the new discoveries, the experimental movements, and we have become dependent upon these new creations for the variety and changes in our programs. However, the problem is not nearly as devastating as one might be led to believe.

Already available are vast collections of dances using just the movements found on the accompanying list of basics. One thing to be

noted in looking back through the already available material, is a wider selection of pattern variety, more circles, stars and lines. It is surprising to a new caller in the activity to find how extremely difficult and challenging material can be even though built within a framework of just a limited number of basics.

The beauty of this is that challenge and variety can be obtained without the artificial stimulation of changing or adding to the language that is on this extended list. However, to get things rolling a period of research and development must be experienced. A good starting place is the already published material in collections put out by Sets in Order, in the various mimeographed workshop services, in callers' notes and in the singing calls that already fill your record collections.

As one phase of this Gold Ribbon Report is published, other sections are undergoing continued study. For this reason, the entire program will unfold gradually. Additional ideas, suggestions, and reports covering each section already published, will appear in the coming issues. Thank you for being patient.

For the learning stages, it will be important to grade material based upon the most complex movement within the dance framework. For an example, take a dance, check each basic and discover that the one highest on the list is the Turn-Thru (51). All the other movements included in this particular pattern, have lower numbers, meaning they have been exposed earlier in the teaching sequence. Then when it is time to teach the Turn-Thru, this particular example can be used.

Eventually, it may be possible to label all

dances, both singing call and patter call routines in this manner.

If in the early stages of learning, the caller-teacher introduces the Pass-Thru, which is movement 29, he will use it along with any movements from 1 to 28 that have been taught previously and he will select from his collection any dances bearing a key number 29.

A textbook for callers will soon be available which will cover the first 50 movements in the complete basic list. Not too long after, we hope to announce a second text. It will cover basics 51 through 75, with a clear explanation of the teaching techniques, danger spots and styling notes for each basic. Also to be included will be keyed practice routines and dances, both patter calls and singing calls, that can be utilized during the learning program.

Caution

Even though this is primarily the form of dancing that we do today and that has been so prevalent during the last fifteen years, it is deserving of greater study and an in-depth approach never before available.

This is just the beginning. As in the case of the basic program (movements 1 through 50) this plateau is also in the study period.

Until more of the testing and field work is completed, during the next two months, and until the text for caller-teachers is completed and available, the Gold Ribbon Committee is carefully considering every possible way to develop the most workable plan. During coming months these developments will be published. For this reason, it is suggested that those interested may work along with us, observing a "period of the big yes" and seriously devoting their energies and thoughts to possible solutions that will help keep more of those now in the hobby, continually interested.

NEXT MONTH — RESEARCH AND EXPLORATORY DANCING

Among square dancing's visionaries have always been those rare individuals who can see a need choreographically and then go after it. The names of some of these people you would recognize instantly. The greatest majority however, remain nameless and yet their contributions have somehow fitted into square dancing's present evolution. We speak so many times of the detrimental influence of new material, but we can't overlook the fact that *all* movements were at one time or another thought out and "created" and that some of these have grown to be our favorites.

What is the purpose of exploratory dancing? How can it contribute to square dancing's future? What system can be used in moving from exploratory into the experimental phases where specialized groups test those figures just "invented"? In the February issue, the exploratory division of the Gold Ribbon Committee will take a good, frank and honest look into this phase of square dancing.

FEATURE FASHION



Just right for the New Year's Eve dance is Mary Belle Robbins' pale green dacron border print with pastel flowers. For sheer sparkle Mary Belle put a rhinestone in each border flower. A ruffle drops down from the round neck and the bottom tier of the two-tiered skirt has a ruffled heading. Powder blue velvet ribbon forms the trimming on this pretty party dress.



The Dancer Looks at SQUARE DANCING

By Madeline Allen

SQUARE DANCING AWAY FROM HOME

"Folks, I'd like to announce that we have some special guests with us tonight — John and Mary Doe from New Orleans! Where are you, John and Mary? Welcome to the Club!" How often have you heard an announcement like that? Have you ever heard it when it was *you* they were greeting? Until you have had the experience of being Distinguished Guests just because you were so far from home, you haven't *lived*, as a square dancer.

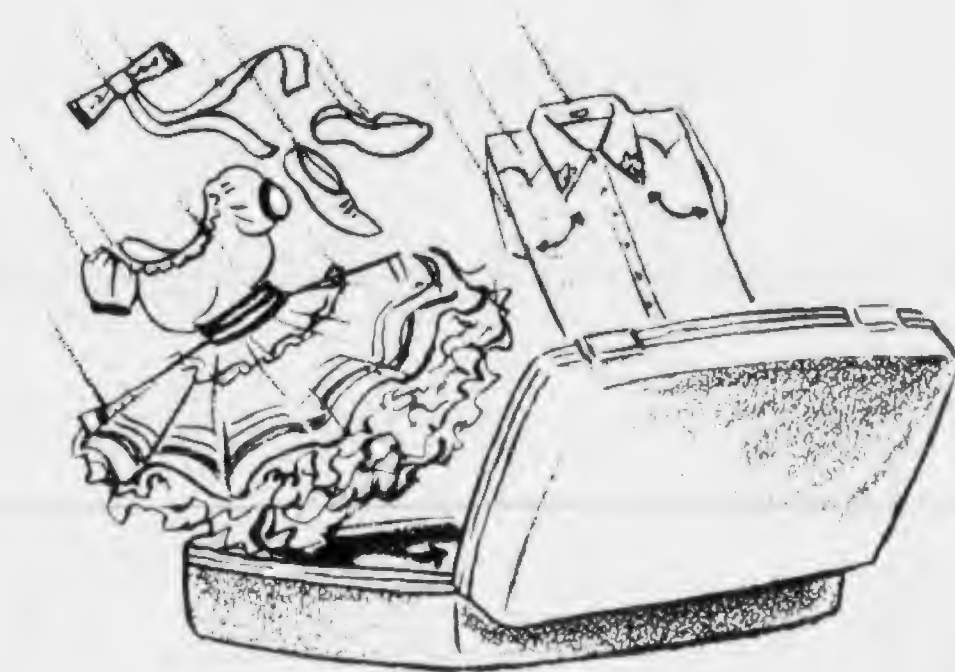
Ask most people whether or not they square danced on their last vacation trip and you get all sorts of answers, mostly no. They have various excuses — they did not have time, they did not want to bother taking square dance clothes, their hosts did not dance, they were in strange territory and did not like to try, or they did not know how to find a dance. This is all baloney. The fact is, they thought about it, but it just looked too complicated. It really isn't.

It is true that after you have settled into a motel or trailer park (us) and had dinner, it is asking quite a lot to start trying to find a square dance. The time to start is before you leave home. The first step is to be sure you have Sets in Order's "Square Dancers Guide" with you. With this handy list of dancers' names and telephone numbers, you can surely find one listed for the city where you are, or, if it is a small town, maybe in the next town. As you know, if you think about it, any real square dancer knows what is going on within a hundred mile radius or can find out, and will be delighted to tell you. If there is a dance that night, they will probably offer to stop by and pick you up — a real help in a strange city. Or, in some areas, there is an all-area magazine that lists everything — the

New England Caller is such a one, and there are many others. Ask your caller about them — maybe he has some copies he can lend you.

Sometimes all you have to do is to say the magic words "Square Dance" and someone will hear you, in a store or a gas station, and direct you. Shops that sell square dance clothes and Western wear are another good source of information. In fact, finding a square dance is no problem at all, if you go about it in the right way.

Clothes are something else to plan. You could perfectly well go to a dance in regular clothes and everyone would forgive you, especially if you are flying on your trip. But we have found that one square dance outfit, complete with shoes and petticoat, and one shirt



for the man, take up less space than you would think, and can be used for the whole trip. On our flying trips overseas, we rolled our petticoats into a stocking, took non-crush dresses and drip-dry shirts, and never missed the space. Driving, we find that if we pack everything for both people in one dress bag

and keep it available, it never seems too much trouble to get it out.

The dancing might be too different? Forget it. There won't be any more surprises for you than if you visited another club at home — except maybe the question of whether or not to rotate, and where to put your hands in a Promenade or Grand Right and Left. Callers all over the country get the same Advanced Material, and they all have to make the agonizing decision of how much tripe to try to force down their dancers' throats. Just as at home, there are good and bad callers, and there are clubs that dance smoothly and clubs that do not. It is true that in isolated areas you are more likely to find clubs with very mixed levels; this is natural, when one club has to cover several hundred miles.

In very crowded areas, like parts of the Middle West, you might run into a group of Hot Shots who would run the legs off of you. Also, as we found recently, if you are much over a mile high, you just don't have the breath you thought you had, and you had better dance only every other tip. But more



often than not, you'd never know you weren't in your home club. The people even look the same, and the caller probably sounds like one you already know. In fact, it is this sense of being at home, among friends, and being

welcome, that makes going to a square dance such a good break on a long trip — you can relax and be yourself.

The only real trouble with square dancing on a vacation is that old bugaboo — "Our hosts don't dance." Your hosts may be old friends, or they may be relatives (worse), and they not only don't dance, but they can't imagine *why* you want to take a whole evening out of your short visit and spend it with a lot of strangers. Notice — if you wanted to play golf, they would understand, even if they did not play themselves, and they'd find a course for you. If you wanted to swim, they'd probably take you to the beach and watch while you enjoyed yourselves. But square dance? No matter how many people we feel we have in the square dance movement, it is a sad fact that a lot more just simply never heard of it. So for the sake of peace, our advice to you would be — dance as often as you can on your way to your visit and then forget it. The sight of someone getting all dressed up and going out at 8 o'clock seems like a slap in the face to a non-dancing host, so why risk it? One thing is sure — it will never sell them on trying it themselves.

An exception to this rule might be made in the case of a Festival or National Convention. Here, you can stress the importance of the occasion — non-dancers don't know that a Square Dance Convention is not like a Medical Convention, for instance. You can make it seem that you *must* be there — panels and meetings are on all day, and so on. Then at night you can make a big thing of inviting them to come and watch, and if they have never seen anything like that before, they will really be impressed. But be sure, when you propose the visit, that you make it clear that you are coming especially to attend the Convention, and will try to squeeze in as much time to visit as you can. On second thought, better skip the visit entirely. You won't have time.

What we were talking about, however, was just casual dancing on the way to something else, and how to make it easy. If you have made your plans, and collected your clothes, and decided to try it on this trip, then you will find out what it is like to be a real VIP — to be wanted, and courted, and entertained — just because you are a Square Dancer from a Long Way Off.

THE DANCER'S WALKTHRU

CLUB LEADERSHIP

Sets in Order

MUCH IS SAID ABOUT the necessity for leadership qualities in the caller-teacher of square dancing — and rightly so — but what about the qualifications for strong and proper guidance from those individuals who represent the thousands of square dance clubs around the world, namely the club presidents?

Whether a president is elected for a short term of six months or whether he holds office for two years, he still has a definite obligation to fulfill that office with those qualities which will lift his fellow square dancers into a sense of purpose and justified pride in the activity and in their own group.

Some people are “natural” leaders and are born with an innate sense of knowing the right thing at the right time and doing it with a verve which makes people sit up and take notice. However, it is also possible to develop these qualities with a bit of thought and determination and patience.

What are the qualities which you, as a dancer, respect in a club president? Or what are some of the qualities which you, as a club president, have found to be important in getting the message across or getting action taken or maintaining the club on a happy, prosperous and growing level?

How's your Double E — Energy and Enthusiasm — two prime factors in leadership? Do you radiate enthusiasm which becomes contagious to other club members? Do you realize that when an idea has been presented it is possible to exude such enthusiasm that everyone will want to participate in making it work? What is the prime factor of enthusiasm? It is being positive, never negative. This does not mean there may not be some minus factors to be solved, but they can be solved without dimming the plus side of the picture.

Energy has two sides — physical and men-

tal — and is not limited to those individuals who may have won a physical-fitness contest. Mental energy transmitted to the rest of the club will carry it into that enthusiastic phase of *wanting* to do it — and then you can tackle the physical part of completing the task.

How's your communication? Can you put an idea across? Can you express yourself verbally? It's no good having great plans if you can't explain them to anyone else. Many people take communication for granted but it is far more than just talking. Before you get in front of a group, whether it's at a Board meeting or whether it's at the dance, know what you are going to say. Know how you intend the words to come out. If you have not used a microphone before, ask your caller to show you how sometime when no one else is around. Try out your announcements at home in front of a mirror.

When conducting a business meeting, can you satisfy the squeaking minority without giving in to it? This small segment has ruined successful clubs in the past. Listen to the minority but weigh what it is saying. What is the basis for the complaints? What percentage of the membership does it represent? What sound solutions does it offer?

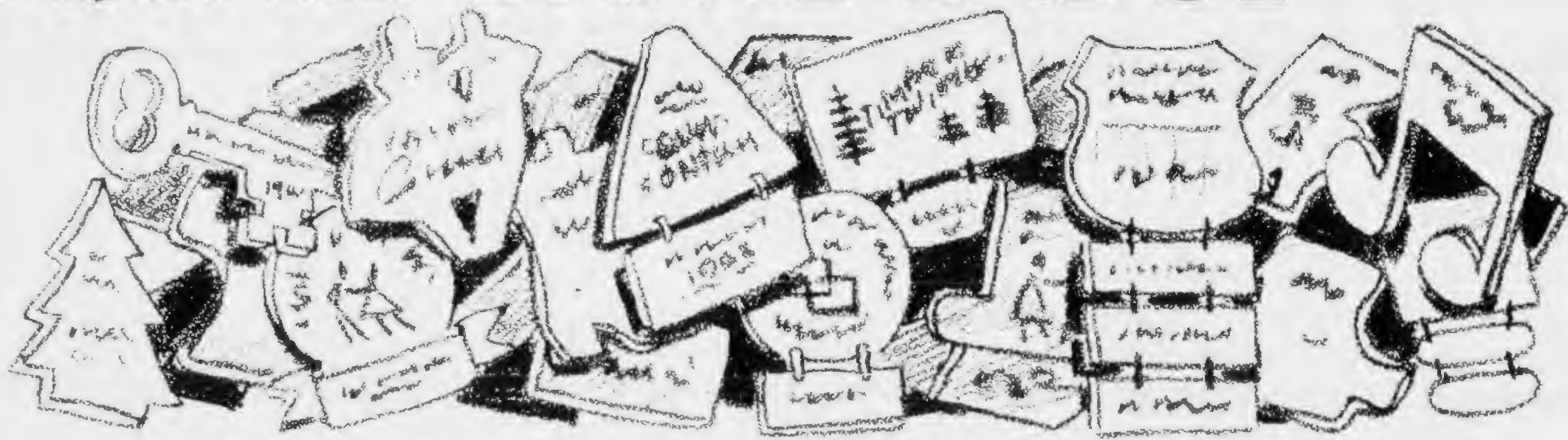
Can you bring out the thinking of the majority of the group? Too often this segment keeps quiet. Can you bring out all sides of an issue and maintain attention so that all are willing to listen to the pros and cons?

When criticism is rightfully needed, can you present it so that people will accept the best meaning of the comment?

Can you sense the needs and goals of the club (via the comments of both the minority and the majority) and direct it toward that end? At times this may need to be done even

(Please turn to page 22)

THE "EXTRA-CURRICULAR" SQUARE DANCE BADGE



A SQUARE DANCER wears his club badge proudly. It is the symbol of his "family" in square dancing, the center of his dancing activities. Outside of the club walls it tells the rest of the square dance world where he is from; within the club it identifies him to his friends and visitors.

There are other types of square dance badges. Some are commercial badges which are available for purchase after a person has completed certain requirements. Of these particular badges some have purposeful thinking behind them. They may honor those individuals who have donated hours of time helping with beginner classes; they may be earned for traveling certain distances to dance with new square dance friends, thus broadening square dance horizons. Other badges, unfortunately, have little sense behind them, and in fact often place square dancers in disturbing and peculiar circumstances which heap ridicule upon the activity by the non-dancing public.

There is still a third type of square dance badge, which might be classified as a memento. It serves to remind the wearer of a pleasant, a new, an unusual square dance experience. Some of these badges are given gratis; others are purchased, but all are windows through which square dancers look back with happy memories.

Representative of the many such badges, here are a few examples:

Festivals and Conventions

The "big" dance frequently creates a badge to commemorate its event. These dances might include area festivals, state conventions, association dances and so on.

Honoring all such "big" dances, here is a badge designed for the Southern Arizona Square and Round Dance Festival. Held annually in Tucson the third weekend in January, the affair welcomes dancers from everywhere.

The badge shown was made for the 1967 Festival Committee. An outline of the State of Arizona was made in copper, with dancing cacti (the trademark of the festival) as well as the city, date and wearer's name painted on by hand.



Honoring Officers

Whether it be a club officer or an association officer, many groups discover that a special badge honoring such positions is a valuable way to recognize such persons while they are serving on a Board as well as a most thoughtful way of saying "thank you" when such a term has been completed.

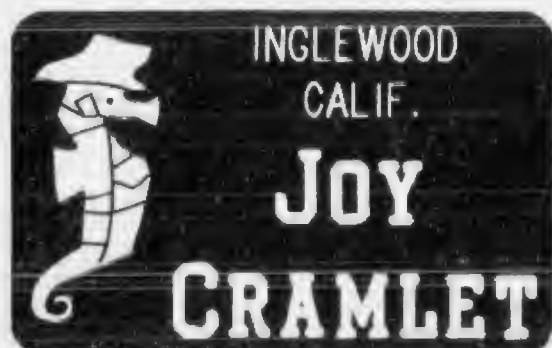
In recognition of dancers everywhere who make the extra effort to be on the working end as well as on the receiving end, we feature the President's badge from the Heart of America Federation in Missouri. The attractive metallic pin shows the symbol of the Federation, the dates of office and a chain with a gavel signifying the chair of President.



Special Events

Many areas and/or local clubs plan yearly events which become a special part of the calendar. Members, friends and often visitors from some distance look forward to taking part, and occasionally a badge is designed as a memento. Here are two such badges, again representing the hundreds of other such activities throughout the square dance world.

A yearly event takes place each July in Edmonton, Alberta, Canada, in connection with the city's Klondike Days celebration. During the week of festivities, special dances are held. Any square dance visitor to the area who participates during this time is presented with a Gold Digger badge, and should the same person return a second year, a "gold" nugget is attached to his badge.



The WALKTHRU



Contrasting with the annual event is the one which happens once and which people wish to remember. Such a time was enjoyed several years ago in Tokyo Bay, Japan, when a group of square dancers went on a sight-seeing trip and ended up square dancing for two hours on a tugboat. Everyone had such a joyful time that a badge depicting the day was made and distributed to all who attended.



Square Dance Institutes

There are many dozens of square dance institutes across the map today. Some are weekend get-togethers; many last a full week. During such a time square dancers really have a chance to become well-acquainted as well as to enjoy a full menu of square dancing.

Representing these institutes we present the badge from Asilomar, square dance vacation held twice each year on the Monterey Peninsula in Northern California. Taking its symbol from the denizens of the Pacific Ocean which borders the campgrounds, a three-dimensional seahorse wearing a western hat rides on a badge which also includes the participant's name and hometown.

The WALKTHRU

(CLUB LEADERSHIP, continued from page 19)
without consulting the group as a whole.

Can you get the backing of the club? If you are the elected leader you deserve their support. You also must be fearless to the extent that there will be times when, as the leader, you may need to speak out even though it may be along lines some of the group will not favor. Your ability to do this with dignity, fairness, calmness and a positive approach will do much in obtaining a favorable reaction. Remember, not everyone will agree with you all the time, and you, too, must be willing to listen to the other voices in the club.

Don't accept a presidency just for the sake of being important. Accept it with the idea that you have something to offer, that you are capable, willing and will work to take the club another step up the ladder of enjoyment and success.

GUEST NIGHT

Do you encourage others who do not square dance to visit your club and become acquainted with your hobby? This idea had long been a dream of The Big Sky Dance Club in Redstone, Montana, and last spring the club decided to make it a reality.

Members of the club were asked to invite couples or single friends to an evening's dance. The members were to pick up the visitors at home and return them at the end of the evening.

The date was planned to coincide with St. Patrick's Day so that a special theme and party could be worked out. A three-hour program was planned to be of interest to the guests and yet not boring to the members. Games were played; mixers which included the guests were enjoyed; some simple squares were formed where the rudiments of square dancing were introduced. A few round dances and advanced squares were demonstrated at different intervals, but for the great percentage of the evening, the guests were included in everything.

36 guests took part. A giant step was taken by the club in introducing square dancing to the non-dancing public, possibly encouraging some to join future classes, and certainly building sounder relations in the community.

IDEA DEPARTMENT

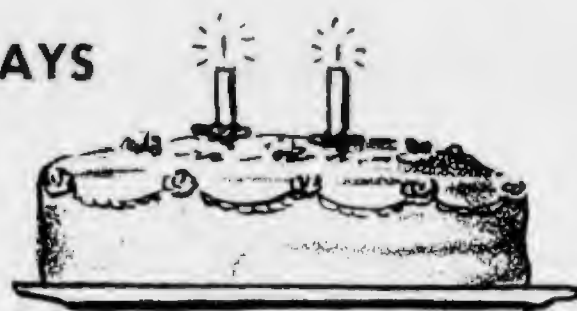
Square Dance News, an area publication in Northern California, presented an offer in its October 1968 issue which should be of interest to other square dance magazines or newsletters.

The idea read: "Any club that has 100% of their members subscribing to Square Dance News will receive a *free* ½ page ad (value \$15.00) to advertise their hoedown."

This sounds like a valuable, two-fisted plan. Local square dancers are introduced and encouraged to support the magazine (and this is important) and clubs are given an opportunity for some free advertising of a coming big event.

We'll be interested in seeing how it works out.

SPECIAL DAYS



Does your club honor its members on the occasion of their birthdays and anniversaries? Some people perhaps prefer to forget these dates, but the majority are delighted to have some note made of their special day.

One club has a separate office listed in its by-laws naming one person in charge of birthdays. This individual (or couple) keeps a file of the members' birthdays and anniversaries and mails a card (from the club) on the appropriate date. To simplify this procedure, the person in charge has made a practice of buying cards in quantity, and yet somehow has still been able to maintain an individual feeling in the cards mailed out.

Another club honors its members at a club dance. All birthdays coming in one particular month are read aloud during the refreshment period and those individuals are then presented with a cupcake topped with an appropriate candle.

Still another club has a different approach. Whenever a birthday arrives, the mate of the birthday-man or lady, is responsible for bringing a cake to the dance. This does not serve as refreshments for the entire club, but honors the individual and gives the members a bit of delicious nibbling during the evening.

What does your club do about birthdays?

How important are singing calls in today's go-go program of square dancing? Could you take singing calls just exactly as they are written or should you change them if necessary to fit your own needs? See how your thoughts compare with those of three outstanding callers on the subject of singing calls.

DIALOG SINGING CALLS FIT INTO YOUR PROGRAM

TOMMY CAVANAGH • JOHN WINTON • BOB VAN ANTWERP

This month we went "International" in our interview with three prominent callers. The subject is Singing Calls, a title that we will be able to use in covering different phases of this highly important chapter in calling. We have asked the views of Tommy Cavanagh, of England, John Winton, of Vancouver, B.C. and Bob Van Antwerp, of Long Beach, California. To start the questioning, we asked each of these gentlemen their opinion of the value of singing calls.

Tommy Cavanagh: I think they're equally as important as hoedown. Sometimes, if I really want to lift 'em, I'll get two rattling good melodies and put two singing calls into one tip.

John Winton: They're very important. To me, however, they represent the *relaxed* part of the program because my patter calls tend to be of a challenging nature. The singing call then becomes my means of relaxing the crowd.

Bob Van Antwerp: I use them as a relaxer, too. I use my patter as the motivation of movement with different and unusual figures and then come back with a singing call to give the people that opportunity to relax and enjoy dancing to rhythmic music.

Do any of you ever call a whole evening of just singing calls and no patter?

Cavanagh: Oh yes, I do a complete evening of singing calls. Our name for it is, "Sing-

Along." You have them in America, too. Of course, I make sure that the figures have sufficient variety to make the evening interesting.

Winton: I never use an evening of all singing calls because most of the dancers who come to me expect a challenging program which they don't find in the singing calls. I don't say there is no place for such an evening; just that patter calls are my best calling.

Van Antwerp: I've never completed an evening with just singing calls. I've started twice and got thru the first three tips but it didn't seem right, so I went back to including patter. As much as I like to do singing calls, I think the people expect and want the patter, too.

What do you look for in selecting a singing call record to buy and use?

Cavanagh: It's difficult with the English because you have tunes in America which are unfamiliar to us. However, knowing something about music I can usually listen to an unknown melody and figure out if the chord progressions, etc. will make it an acceptable dance to us.

Winton: First of all, I look for good music. If that is immediately appealing, then I check out the call.

Van Antwerp: Me, too. I look for good instrumental music that will give a lift to the

dance, something I can hum and think of melody and be able to retain in my head. I also look for an intro that will get me into it easily and an ending that will leave the dancers with a feeling of excitement. I like a figure that is well-timed, well-written and that ties together with the original words of the tune. All of this gives a real feeling of accomplishment to the caller.

Do you always use the singing call dance exactly as written?

Van Antwerp: I try to. I always want to give the author his due. Now if I find that I can change the words around a little to make them easier for me to say, then I will change the wording. I still try to keep the initial figure that was presented with the dance, however. The only time I would make a drastic change in the figure would be if the music is great but the figure is so bad it will not work. Then, to use that good music, I'd change the figure.

Winton: I learn the original figure, repeat it for practice and then interject words of my own. I use the figure on the record unless it proves not to be good and the dancers don't react well to it. Then, because I enjoy the music so much, I will pick up figures of my own to it. But as Bob says, I like to try to use the author's figure first because I know what a lot of work he's put into it.

Can you give me a "for instance", John, where you might change a singing call?

Winton: There's one out called Everybody Loves Somebody on Grenn. In one place there's a Swing thru and all eight circulate. I change that so I have a Swing thru and the girls circulate and follow that immediately with the Boys circulate. You end up the same way but you don't create as much confusion.

Cavanagh: I sometimes do the original figure because it helps me to get different callers' ideas on choreography and it helps me get a little more variety when I write a dance myself. Otherwise, I might get into little grooves with the same set-up repeated. However, I also change the singing calls, mostly for a beginners' course. I like to let 'em dance to the latest in square dance music but involving the basics I'm teaching them at that time.

Winton: Yes, I do that, too. I take the singing calls that are a little bit difficult and

whittle them down for beginners. In fact, I'm using, at the present moment, Tiny Bubbles, Shindig in the Barn and Plenty of Money and You, in just that way.

Cavanagh: If you take the general patterns, you know, like Four ladies chain across and Four ladies chain back, Allemande left, Do sa do and Swing your corner, then you can have a nice long Promenade to the words of the actual song itself. You'll find that if you can go along with leaving the bars for the Promenade, there are any number of basic figures that will get you to that point. You can take the early Just Because dance or Solomon Levi, which are both 32 bars across, and just slip them into the current tunes.

John mentions Shindig in the Barn. This has a nice 32-bar chorus and a terrific backing with the music. Even for one night stands, it's got that country flavor. A couple of patterns come to mind that might be given in the first six weeks — Heads promenade half way around, Down the middle with a Right and left thru. Then you could bow to partner, swing corner and Promenade.

Do you listen to the singing call side of the record first or to the music side?

Van Antwerp: Oh, I listen to the instrumental first and if I like it right off the bat, then I turn to the called side.

Cavanagh: I listen to see what is offered tune-wise and then figure-wise but definitely not to imitate because I feel a caller must be a caller on his own — have his own style. I run it thru and put it on the grid and see how the choreography works. If I find the caller is a little quick on the movement, I put in a couple of words to delay it. Or I might hasten the movement by cutting out some of his words.

Winton: It all depends on who the caller on the record is. If it's somebody whose work I like very much, I'll probably listen to him first. Otherwise, I'd probably listen to the music first.

To backtrack a bit to the Sing-Along idea, how important do you think it is to encourage the dancers to actually sing along with you on some of the chorus?

Van Antwerp: I enjoy having them do this. I feel it is part of their enjoyment of the

dance when they can respond and go along with you. As long as they don't interfere with the rest of the people in the square hearing the called directions, it's all to the good. I encourage them; in fact, I'll ask them right in the middle of a tune to join me in the singing.

Winton: It's part of that relaxing we were talking about earlier. This is another thing I look for when I pick out a singing call. I deliberately pick one that the dancers can sing to when they're promenading home — a popular number or an old-time favorite. I'm Forever Blowing Bubbles is a good one — and Wait 'Til the Sun Shines, Nellie for the old ones — Unicorn on Scope for a newer number.

Cavanagh: Apart from the actual choreography of the dance, I place everything on the dancers singing along with me. You know, when you see 'em smiling, singing and looking up at you, after they've executed the movement, it's a bit of a conversation somehow. It establishes that good old feeling of communication between dancers and caller which is so important.

Occasionally you'll be introducing a new experimental movement to a workshop group or one of your clubs. What would you do in the way of singing calls to help the practice?

Cavanagh: If I couldn't find the actual singing call that involves this movement, I would put it in. I'd find the timing and the number of beats allotted that is most comfortable and

then adapt it to the melody itself, still making sure to finish the actual movement. Using a singing call in this way adds a fillip to the evening and the dancers get a lot of satisfaction out of it. I can't talk for anybody else but I find it is a good barometer for me, especially living in England, to help me know what to teach and what not to teach. I mean, you can spend a lot of time on a movement and find it might not go, but if it is involved in a singing call somewhere along the line, you can make a pretty safe bet that it's going to start rolling.

Are there any of the old singing calls that you occasionally bring back, not for any reason but just that you like them?

Van Antwerp: Every week I bring back one or two. For example — Caribbean. I still bring back When You're Smiling, Happy Days are Here Again, or Gonna Lock My Heart and Throw Away the Key.

Do you think the dancers feel cheated or that you're giving them a treat when you bring back some of these oldies?

Van Antwerp: I feel like they're getting a treat because a lot of them haven't experienced this music or the dance of that time and it lets them know what we were doing a few years back. Certainly I'd rather bring back a good, older singing call than introduce a poor new one, that's for sure.

A GUIDE FOR THE SQUARE DANCE CALLER TEACHING ROUND DANCE ROUTINES

By Ken and Carol Guyre

Part IV: Selecting Round Dance Routines

We are all faced with the problem of choosing material to teach our dancers. Out of the multitude of dances published each month, which ones are suitable? How can we keep our dancers current so they enjoy their round dancing while visiting other clubs? Unfortunately, there is no one, pat answer.

If you are in an area which has a "Round of the Month" program, you are fortunate, because the decision is made for you. However, there are certain pitfalls here. If the area is large, the dancers may be of widely varying

ability. What is an easy dance for one club may be advanced for another. For a ROM program to succeed, all the area callers and round dance leaders must participate; and the square dance level round picked must be geared to the greatest number of dancers.

Decision Up To You

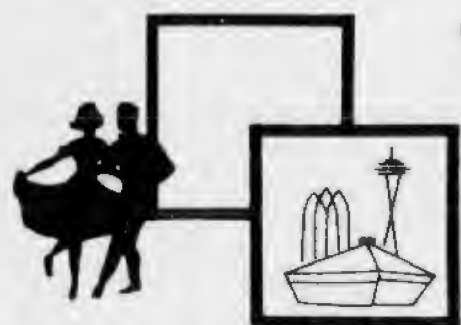
If there is no ROM program in your area, it will be up to you to decide what to teach. There are several ways of reaching this decision. You can check the various square dance and round dance publications to see what the

surrounding areas are dancing. Some of your dancers will visit other clubs or festivals and will probably bring back suggestions. Also, if there is a need for it, you might start a ROM program in your area. There are some pitfalls to watch out for here, also. If you make your selection by what other areas are doing, you have to examine the relative experience of the dancers. Just looking at ROM listings you can see that while one area has picked a dance for easy level, another area may list it as intermediate. You will find also that the couples from your clubs who travel to other areas are usually your better dancers and may be able to learn a more advanced dance than your average dancers.

Whatever way you use to select your material, remember that *you* bear the final responsibility for what you teach. You know best

what your dancers' ability is and must judge accordingly whether or not a routine is over their heads. If you honestly feel that the current ROM is too difficult for them, *do not teach it*. If you can't find anything in the current releases to teach your dancers, don't be afraid to go back and teach an older dance. A good, simple routine with good music will stay around for a long time. There has been quite a lot of talk lately about setting up a "Classics" list of square dance level rounds. If this happens, you should have a wealth of material from which to select routines to teach.

Above all, whether you are cueing, teaching, or selecting material, remember that your dancers come first. This does not mean giving in to everything they want but, instead, doing what you honestly think is best and most pleasurable for *them*. The End



18th NATIONAL SQUARE DANCE CONVENTION

SEATTLE, WASHINGTON

JUNE 26, 27, 28, 1969

Mid-Winter Meeting . . . The late October meeting of the National Convention Executive Committee in Seattle, site of the 18th National Square Dance Convention on June 26-28, proved a "shot-in-the-arm" to local committee members who had been working towards this meeting to present their accomplishments and plans to date. The executive group was handed a monumental report which listed in great detail the work of each Seattle committee, under the direction of General Chairmen Kenn and Ginny Trimble.

Some of the items covered included Pre-Registration and Registration, Sound, Decorations, Security, First Aid, Hospitality, Housing, Pageant, Publicity, Tours, Finances, Trail Dances, Exhibitor Booths, Programs, Teen Events, Clinics, Panels — and Square and Round Dancing!

Nationally Known Callers Sign Up . . . Jack Lasry of Florida, Jerry Helt of Ohio, Bruce Johnson of California, Jack Livingston of Indiana, Jim Mayo of Massachusetts, Dick Jones

of New York, are among the nationally known square dance callers who have signed up for the 18th National.

As for Rounds . . . Manning and Nita Smith from Texas will conduct a clinic on Styling Your Rounds for Beauty and Pleasure, at the Seattle Convention. Additionally, Eddie and Audrey Palmquist will offer their specialty, Quickstep and International Styling; Louis and Lela Leon will show The Whats and Whys of Waltzing — Basics to Advanced. Washington's own Ivan and Aileen Pierson will direct round dance workshops.

Trail End Dance . . . The Puget Sound Teachers & Callers Assn. will sponsor a Trail End Dance on June 25 in the main hall, the Coliseum, which will be free of charge to dancers registered for the Convention. Local callers will participate.

For Pre-Registration use the blank in the December Sets in Order or write for one to Pre-Registration Director, P.O. Box 7376, Bitterlake Sta., Seattle, Wash. 98133.

ROUND THE WORLD of SQUARE DANCING



Those with items of special interest should send them to NEWS EDITOR, Sets in Order, 462 North Robertson Boulevard, Los Angeles, Calif. 90048. Letters will be read and appreciated although time may not allow the personal acknowledgement of each one.

Kentucky

In Lexington, guest callers for the Blue Grass Hoppers will include, starting on January 11, Eddie Sachse, Stew Shacklette, Sonny Bess, Bus Gratz. They meet at the Yates Elementary School.

— Clarence Malone

Tennessee

The Middle Tennessee-Southern Kentucky square dance clubs are organizing into a new association called the Cumberland Valley Western Square Dance Association, now consisting of eight clubs in the Nashville-Murfreesboro-Smyrna area. They will sponsor a dance to benefit crippled children on March 22 in the National Guard Armory, Nashville. All proceeds will go to the Easter Seal Society. This association replaces the Bluegrass Assn., which has been dissolved. Officers of the new group are the Ben Tylers, President; Joe Chestnuts, V.P.; Berry Jacksons, Secy.; Mac McCoys, Treas. and Dave Gladdens, Corres. Secy.

Alaska

The Alaska Federation of Square Dance Clubs was formed at a meeting held during the Second State Festival and attended by elected delegates from the various clubs. A Constitution and By-Laws were adopted and officers elected. President, Lee and Nugget Coon, Juneau; 1st V.P., Harold and Jackie Hinson, Anchorage; 2nd V.P., Red and Helen Lawyer, Fairbanks; Membership Chairman, Harland and Charlene Shepard, Wrangell; Secretary-Treasurer, Ken and Billie Scott, Auke Bay.

Pennsylvania

The 7th Annual Winter Carnival Square Dance sponsored by the Squaws & Paws at Rainbow Gardens, Waldemeer Park, Erie, will be held on February 9. Dancing will begin at 2 P.M., go until 10 P.M. Callers slated are Sam Mitchell, Ralph Pavlik and Jim McQuade. John and Marie Kopp will look after the rounds.

— Bill Allen

The Greengate Twirlers of Greensburg marked one year of existence last November. Starting with only 19 members, the club has grown to 51. They meet the second Friday and fourth Saturday in the Community Room of the Greengate Mall and visitors are welcome. Larry Herrod is the caller.

— David Kidd

Penn Wheelers was the name chosen for the square dancing employes of the North Eastern Penitentiary of Pennsylvania. The name fits other residents of the state, as well, so the club is now taking in outsiders — Gladys Haas

New York

On May 24, the Third Annual Peach Blossom Festival will take place in three halls in Canajoharie. Noon to midnight is the time. Callers? Dick Jones, Ernie Dempster, Mo Howard, Dick Leger -- and he will also bring his guitar and his six-piece band along. Tom and Betty Jayne Johnston will be in charge of rounds. There will be a Pre-Festival Dance on May 23 featuring local callers and a "Splash Party" (a repeat request) in Nellis Memorial Olympic Pool on Saturday. The Boy Scouts will serve home-cooked foods.

— C. Everett Dievendorf

New Jersey

At the Hayloft in Asbury Park, Glenn Cooke will call for the Star Promenaders on January 4; Earl Johnston for the Monmouth Squares on January 25.

— Bernice Bonsall

New England

On October 13, couples representing two area round dance teachers associations and three states met at the Yankee Drummer Inn to form a New England-wide Round Dance Teachers Council. Working to organize the group are Don and Rene Blair, Ray and Louise Woods, Len and Winnie Taylor, Joe and Phyllis Casey, Tom and Barbara Potts and Chuck and Jo Ann Silloway. This is intended to be a "self-help" organization where all members may help each other to grow professionally. Membership in the Council will be thru the

ROUND THE WORLD of SQUARE DANCING

area associations, not individual memberships. All round dance associations in New England are invited to contact any one of the above-named couples regarding membership.

The New England Council of Callers Associations (NECCA) held its 7th Annual Callers Clinic at the Yankee Drummer Inn, Auburn, Mass. A hundred callers and 75 of their partners were present to take advantage of a timely program presented by Willard Orlich and Dick Leger. Earl Johnston was Chairman and Moderator.

— Judy Ross Smith

Silver Wing Stompers, who dance at the Westover, Mass. AFB Service Club on 1st, 3rd and 5th Fridays, elected Lou and Barbara Torten as president. Two clubs from Connecticut, Lone Stars of E. Hartford and Powder Keg Squares of Hazardville, recently paid a dance visit to the Stompers, 50 strong.

— The Barbers

The Philippines

The Pampanga Promenaders of Clark AFB, recently danced at the Tri-Club Jubilee at Subic Bay Naval Station. The clubs sponsoring were the Bataan Twirlers, San Miguel Tropi-cades and Sampaguita Squares. All the clubs on the island of Luzon were represented, with 15 squares on the floor. A Polynesian theme was carried thru the dinner and at "half time" there was a floor show of Hawaiian dancers. Honored guests and leaders of the Grand March were Capt. and Mrs. Mills, Commander, Naval Ship Repair Facility, Subic. The next such jamboree is tentatively set for May, 1969.

— Jim Geary

Vietnam

An old friend of Fontana Village square dancers, Paul Pate, has arrived at Long Binh. He will be helping out from time to time with the square dance program there. Square dancing in Vietnam will require new classes every two months to cope with the fast rotation. Anyone desiring square dance information in the country may write to Major Gene Norris, USAICCV, APO San Francisco 96384.

Nebraska

On February 22, appropriately enough, the Annual Cherry Pie Festival Square Dance will be held at the Lodge Hall in DuBois. There will be a special guest caller and everybody gets a slice of cherry pie and *home-made* ice

cream in observance of George Washington's birthday.

— Lewis Shields

February 8 is the date of the Valentine Dance at Promenade Hall in North Platte, with Dale Casseday calling. On March 22, the Cody Squarenaders Club will have a Hard Time Dance at the same spot, with Francis Zeller calling.

— Jess Miller

Kansas

Dick Enderle will be calling for the 5th Annual Jubilee of the Central Kansas Square Dancers Assn. on April 19 at the 4-H Building in Salina. Round dance leaders will be Don and Pete Hickman. There will be afternoon clinics besides the evening dance.

On April 24 Jerry Haag will call for the Levis and Laces at the Armory in Phillipsburg.

— Liza Grandstaff

Michigan

January 25 is the date when Jack Livingston will be the caller for the Merry Mixers at Reeths-Puffer High School in Muskegon.

— M. M. Nash

Montana

Damsite Dancing is advertised for March 7-9 at Fort Peck, with Carl and Laura Ruud on squares; Charlie and Marion Gillies on rounds. Write to Nick Nicholas, Box 121, Fort Peck, Montana.

The 16th Annual Magic City Hoedown is planned for May 2-3 at Shrine Auditorium, Billings. Caller is Earle Park; sponsor, the Yellowstone Square Dance Council.

— Jake Letwak

Utah

Ace of Clubs in Ogden is going into its second year next month with twelve squares of paid-up members. During their first year they presented guest caller Bob Fisk in November and participated in the Ogden Area Square Arama at which Larry Faught was guest caller.

— Don Smith

Ontario

Steel City Squares of Hamilton are holding their dances on January 17 and January 31 at the Hester Street Arena with Ernie and Joan Carviel calling.

— Vi Spera

On the Canadian Thanksgiving weekend in October, 65 square dancers from across Ontario gathered in Lindsay and Peterborough for the first reunion of Centennial Square Dance Train Dancers and "Buddy Couples." A cavalcade of some 20 cars travelled under police escort 25 miles to form a parade of

some 100 cars headed by a replica of Engine 97. An open dance was enjoyed by nearly 400 dancers. — *Don Smith*

A full page in the Belleville Intelligencer shot off the new square dance season there with a splendid bang. Prominent among information and pictures, was a letter from the Mayor proclaiming a square dance week in Belleville. — *Jim Ketcheson*

California

County Fair Time in Lancaster was enlivened considerably by the entertainment furnished by some of the dancing young people there. The Whirlwind Club danced on Friday and the Desert Twirlers on Saturday at the Mall. The Pre-Teens also put on an exhibition assisted by several of the teen group. Spectators enjoyed the fun and the Daily Ledger-Gazette gave the dancing a nice spot in their publication. — *Herb Perry*

Louisiana

The Hoedowners Club of New Iberia announces that on February 26 they will present Frank Lane for an evening of calling. On April 12 this club will host the Acadian Square Dance Council Quarterly Dance, with Bruce Johnson calling. All dances are held at City Park Recreation Center. More information can be had from Nelson Badeaux, 403 McIlhenny St., New Iberia, La. 70560.

— *Horace Guidry*

Mississippi

The Heidelberg Hotel in Jackson will be the site of the 14th Annual Central Mississippi Square Dance Festival sponsored by the Central Mississippi Square Dance Assn. on February 28 and March 1. Callers will be Bob Augustin from New Orleans; Bob Fisk from California. Write to CMSDA, 3285 Bienville Dr., Jackson, Miss. 39212. — *Stan West*

Maryland

The Annapolis Statler Hilton Inn, set picturesquely on the waterfront, will serve as headquarters and dance location for the 1969 Overseas Dancers Reunion. August 14-16 are the dates for the Lucky 7th. All activities will be under the one roof and the dance floor available will handle 25 squares, with excellent acoustics. Bill and Kathi Higgins are the Caller Coordinators; John and Freddie Kaltenthaler are After Party Coordinators; Lucille Fike (husband Dave will be in Vietnam) will handle the Round Dance business. In the D.C. area are many fine callers who have

operated overseas — among them Paul Hartman, Jim Schnabel, Jerry Higdon, Jerry Addison, etc. A Trail-In Dance will be planned for August 13, with exact details forthcoming at a later date. Write General Chairman Jocko and Lil Manning, 13012 Ivy Dr., Beltsville, Md. 20705, if you're an overseas dancer who would like to attend the festivities.

North Carolina

Fayetteville Swingers have been taught by Reggie and Marguerite Knhiphfer since their move to Fayetteville about a year ago. They dance in a city recreation center and draw quite a few people from the Ft. Bragg Military Installation just 10 miles away.

Alabama

The 16th Annual Azalea Trail Square Dance Festival is planned for February 28 - March 1 in Mobile's new multi-million-dollar Municipal Auditorium. Featured will be Don Franklin and Bob Van Antwerp in the calling department; Manning and Nita Smith on rounds. Music will be furnished by the Rhythm Outlaws. Write Mobile Square Dance Assn., P.O. Box 6082, Mobile, Ala. 36606.

Virginia

Rocking Squares of Buena Vista dance 1st and 3rd Saturdays at the Buena Vista Firehouse with Harry Hise as regular caller. On January 18 Phil Bostain will be guest caller; on February 5, Wes Meador. — *Dave Giese*

East Toronto (Ontario) square dancers and their sponsor-club Beaux & Belles, presented Mrs. Edith White of Bloordale Childrens' Hospital, with a check for \$500.00 recently. Pictured at the presentation ceremonies are Promenades Chairman Frank Schaefer, Mrs. White, founder Marg Hough and Harold Raymer, Beaux & Belles President.



TEA CUP CHAIN

MAGIC WORDS IN THE world of square dancing are "The Tea Cup Chain." Until you've been properly initiated into the intricacies of this "gimmick" dance, there are those who would have you believe that you *just haven't lived*.

In this particular interpretation all turns will be with either a left forearm or a right forearm. Courtesy Turn movements have been eliminated. Everyone will be working at the same time. The head ladies will alternate with the side ladies in doing chains in the center of the square. The ladies will alternate in use of their hands, turning at one time with the right arm, their next turn would be a left, and so forth. The men, on the other hand, will use the same arm twice in succession.

In principle each lady will move counterclockwise around the square visiting one man after the other until home is finally reached. For instance, lady number one will visit man number two, man number three, man number four, then return to her partner. To do this, ladies in a head position will always move into the center and, using their next available free hand, will turn with their opposite lady to the next designated man they are to visit around the square. Whenever a lady is at the side position she will move along the perimeter of the square, counterclockwise, to the next head man who will turn her with her free arm and send her into the center.

To follow the action of the dancers you may watch the head couples by tracking lady number one (white dot) or check on the side lady's progress by following lady number two (X). In the example shown here the dancers have been doing a Do Paso and are turning their partners

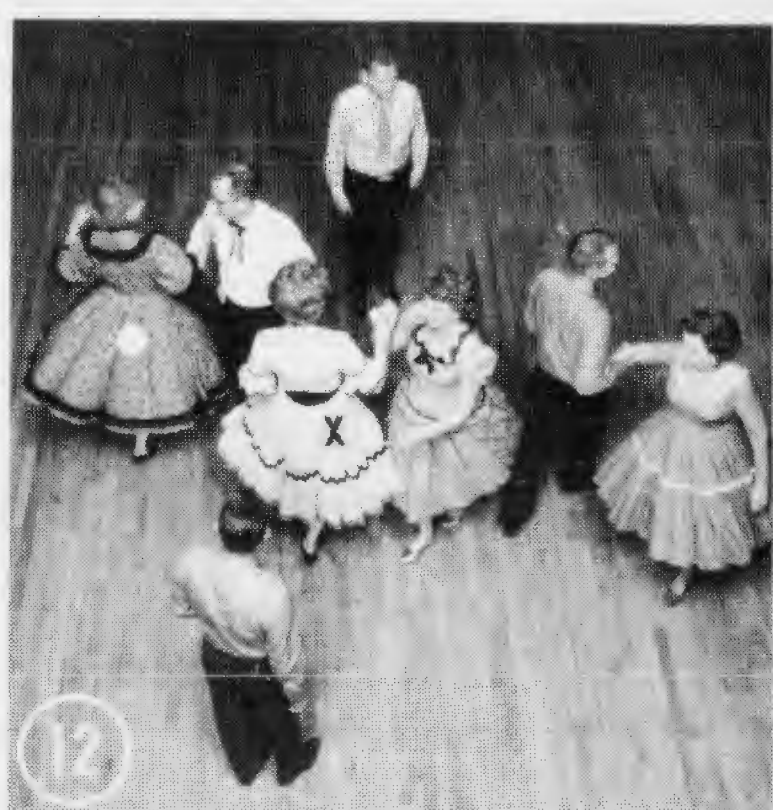
with their left arm (1). Having had the command to Teacup Chain the dancers finish their turn (2) and the head ladies move into the center with a right hand star as the side ladies move to the head men for a right arm turn (3).

Head ladies in the center turn with the right hand three-quarters of the way around so that lady one is with man number two, etc. At the same time, the side ladies have moved to the head men for a right arm turn (4). Ladies in the center move out to the man on the side as the original side ladies continue their turn with the head men (5). Original side ladies go into the center as the original head ladies turn the side men with the left (6) and then proceed to the right outside the set to the next head man (7) who turns them with a right. The original side ladies are in the center making a left hand star and turning counterclockwise once and a quarter around then moving out to the side man opposite from their original partner with a right arm (8).

Briefly all ladies are with their opposite men and the movement is half completed. As the side ladies are turning by the right with the side men (9) the head ladies move into a left hand star and as they turn once and a quarter in a counterclockwise direction (10) the side ladies finish their right arm turn and move along the outside of the set to the next head man for a left arm turn (11). The head ladies finish their turn, move out to the side men for a right arm turn (11) as the original side ladies move into the center for a right hand star (12). The star is turned three-quarters of the way around and the original head ladies move to the right (13) so that all ladies are heading to their original partner (14) and *in this case* are wheeled into promenade position (15) to end the maneuver.

At this point approximately 32 steps have been used. When danced comfortably and to the beat of the music this can be a very satisfying gimmick, break, or exhibition piece.





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Sets in Order

WORKSHOP



FOR LEADERS IN THE FIELD OF SQUARE AND ROUND DANCING

January 1969

BY SQUARE DANCING jet we travel this month to Birmingham, Alabama to look in on Ralph Kinnane. Any caller successfully active for more than fourteen years has many secrets and tricks of the trade of interest to other callers. For that reason we present the following collection from Ralph's repertoire. As in the case of other feature callers, these are not necessarily original calls with Ralph, but are figures that he enjoys using and which have proven to be enjoyable to the many who dance to his calling.

(From promenade with partner)

Heads back track
Pass thru
Wheel and deal
Double pass thru
All promenade left
Sides back track
Pass thru
Wheel and deal
Double pass thru
First couple left
Next couple right
Pass thru
All back track
Cross trail thru
Allemande left

Heads pass thru
Separate around one
Line up four
Pass thru
Ends trade
Centers turn alone
Pass thru
Wheel and deal
(a) Box the gnat
 Pass thru
(b) Right and left thru
 Pass thru
Split two
Line up four
Pass thru
Ends trade
Centers turn alone
Pass thru
Wheel and deal
Substitute
Square thru three quarters
Allemande left

Heads right and left thru
Then half sashay
Lead right
Circle four
Ladies break to a line
Bend the line
Girls arch
Men duck thru
Turn back behind girls
Dixie chain
Ladies left
Gents right
Allemande left

Heads pass thru
Separate around one
Line up four
Pass thru
Wheel and deal
Dixie chain
Cloverleaf
Dixie chain
Girls turn around
Allemande left

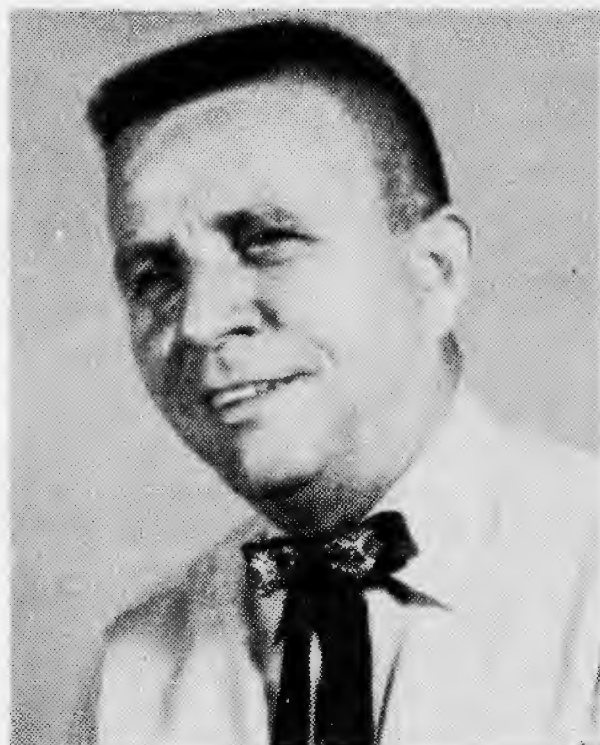
Heads right and left thru
Pass thru
Around two
Line up four
Star thru
Centers right and left thru
Substitute (Crawdadd style)
Right and left thru
Allemande left

Heads to the right
Circle to a line
Pass thru
Wheel and deal
Double pass thru
Face partner
Back away
Pass thru
Ends cross fold
Star thru
Two ladies chain
Pass thru
Wheel and deal
Double pass thru
Face partner
Back away
Pass thru
Ends cross fold
Star thru
Two ladies chain
Star thru
Square thru three quarters
Allemande left

Heads right and left thru
 Lead right
 Circle to a line
 Pass thru
 Wheel and deal
 Centers pass thru
 Spin chain thru
 Centers run
 Bend the line
 Pass thru
 Wheel and deal
 Centers pass thru
 Spin chain thru
 Centers run
 Bend the line
 Cross trail thru
 Allemande left

Heads square thru
 Square thru with outside two
 Bend the line
 Two ladies chain
 Dixie style ocean wave
 Balance
 Men trade
 Allemande left

RALPH
KINNANE



If we might borrow a term from the vernacular of football, we could quite realistically say that Ralph Kinnane is a "triple threat" caller. In addition to doing an excellent job with his calling and pleasing many of the dancers in his area who dance to him regularly, Ralph is an accomplished musician and also writes many of the calls used by him and by other callers across the country. Ralph and his wife, Jeanette, enjoy teaching the rounds as well as the squares. They have to their credit several round dances, square dances and quadrilles written over recent years. Top all of this with the honor recently bestowed on Ralph, making him President of the Birmingham Square Dance Callers' Association and you can see that Ralph is indeed a much respected and valued leader in the world of square dancing.

Heads to the right
 Circle to a line
 Pass thru
 Wheel and deal
 Swing thru
 Right and left grand

Heads pass thru
 Men turn back
 Follow girl
 Around one
 Two ladies chain
 Pass thru
 Men turn back
 Follow girl
 Around one
 Two ladies chain
 Cross trail thru
 Allemande left

(From promenade with right hand lady)
 Sides half sashay (Keep going)
 Heads back track
 Pass thru
 On to the next
 Do-sa-do to an ocean wave
 (Line of eight) Balance
 Pass thru
 Join hands
 Ends turn in
 Pass thru
 Allemande left

Heads pass thru
 Separate around one
 Into the middle
 Box the gnat
 Do-sa-do
 Pass thru
 Swing thru
 Girls fold (Behind men)
 Double pass thru
 Centers in
 Cast off three quarters to a line
 Pass thru
 Wheel and deal
 Substitute
 Pass thru
 Swing thru
 Boys fold (Behind girls)
 Double pass thru
 Centers in
 Cast off three quarters to a line
 Pass thru
 Wheel and deal
 Substitute
 Box the gnat
 Square thru three quarters
 Allemande left

SPECIAL WORKSHOP EDITORS

Joy Cramlet	Coordinator
Bob Page	Square Dance Editor
Ken Collins	Final Checkoff

Heads to the right
 Circle to a line
 Square thru
 Turn thru
 Cloverleaf
 Allemande left

(From promenade with partner)

Heads back track
 Square thru
 Men pass thru
 Centers in
 Cast off three quarters
 Line up four
 Pass thru
 Wheel and deal
 Allemande left

Head ladies chain
 Heads right and left thru
 Heads lead right
 Circle to a line
 Pass thru
 Bend the line
 Pass thru
 Wheel and deal
 Star thru
 Pass thru
 U turn back
 Circle eight
 Reverse single file
 Gents turn around
 Dixie grand
 Right left right
 Allemande left

EQUIVALENT FOR

(Lead to Right Circle to a Line)

By Charlie Gwinn, Hawthorne, California

Circle left one half way
 All eight chain
 Ladies chain three quarters
 New sides square thru
 Star thru

CALLER TRAINING

Earl Johnston, Vernon, Connecticut, having conducted many highly successful caller training courses in the East, will conduct a special course for caller leaders at Asilomar July 27 to August 1, 1969. This session will be held simultaneously with the regular summer Asilomar session and participants in the course will have ample opportunity to enjoy and participate in the regular Asilomar program.

The class will be limited in size to allow ample time for personal coaching. Applicants will be considered on a first-come, first-considered basis, and application forms may be had by writing Sets in Order at Asilomar, 462 North Robertson Blvd., Los Angeles, California 90048.

STAR THRU AND

By Ivan Hasbrouck, Carmichael, California

Heads square thru
 Swing thru balance
 Spin chain thru
 Ladies run couples circulate
 Wheel and deal star thru
 Frontier whirl star thru
 Dive thru pass thru
 Swing thru balance
 Spin chain thru girls run
 Couples circulate wheel and deal
 Star thru Frontier whirl
 Star thru and
 Allemande left

DIXIE STYLE THEN WAVE

By Dave Taylor, Grosse Pointe Farms, Michigan

Sides right and left thru
 Same ladies chain
 One and three lead to the right
 Circle four
 Head gents break to a line
 Pass thru
 Wheel and deal
 Center two right and left thru
 Dixie style to an ocean wave
 Everybody pass thru
 Left allemande

SINGING CALL*

LITTLE GIRL

Dance by Al Massaro, Whittier, California

Record: Capitol #2270, Flip Instrumental with

Don Stewart, Whittier, California

OPENER, MIDDLE BREAK, ENDING

Walk all around your corner
 Then see saw your taw
 The corner star thru
 Circle eight round the hall
 Allemande left go allemande thar
 Go right and left you've got a back up star
 Slip the clutch left allemande
 Then you weave around the ring
 When you meet do-sa-do promenade the ring
 Promenade back home
 What a wonderful time
 Yes you're mine little girl all mine
 FIGURE
 One and three go right and left thru
 While the sides roll away
 Now the heads square thru
 Four hands I would say
 Do-sa-do those two
 Make an ocean wave and then
 Spin chain thru one time will do
 When you're there box the gnat
 Same girl you swing
 Left allemande your corner
 Then you promenade the ring
 Promenade back home
 What a wonderful time
 Yes you're mine little girl all mine

SEQUENCE: Opener, Figure once for heads, once for sides, Middle break, Figure once for heads, once for sides, Ending

THE ROUND DANCES

Each month, as space permits, we attempt to run the cues of the latest round dances to appear on the various square dance labels at the time of our deadline. This month there were four releases.

WALLFLOWERS — Windsor 4735

Music: Windsor Orchestra — Trumpet, Guitars, Piano, Drums, Bass, Accordion

Choreographers: Pete and Carmel Murbach

Comment: Lively music and a very easy two-step routine: Is a 32 measure dance with 8 of them repeating.

INTRODUCTION

1-4 OPEN FACING Wait; Wait; Apart, —, Point, —; Together to BFY, —, Touch, —;

DANCE

1-4 Side, —, Behind, —; Side, Close, Side, —; Rock Fwd to OPEN, —, Recov to BFY, —; Side, Close, Side, —;

5-8 Rock Fwd to L OPEN, —, Recov to BFY, —; Side, Close, Side, —; Rock Apart, —, Recov, —; (Star Thru) Change Sides, 2, 3, — to BFY;

9-12 Repeat action meas. 1-4 moving RLOD;

13-16 Repeat action meas 5-8 moving RLOD to end M facing WALL and BFY;

17-20 Back Away, —, 2, —; 3, —, Step, Step; Together, —, 2, —; 3, —, Step, Step;

21-24 (Pass L Shoulders) Change Sides Two-Step; Circle Away Two-Step; Circle Arnd Two-Step; Circle Together Two-Step;

25-28 (Pass R Shoulders) Change Sides Two-Step; Circle Away Two-Step; Circle Arnd Two-Step; Circle Together Two-Step to BFY;

29-32 Side, —, Behind, —; Side, —, Step, Step; (Rev Twirl) Side, —, Behind, —; Side, —, Touch, —;

SEQUENCE: Dance goes thru twice.

Ending:

1-4 Back Away, —, 2, —; 3, —, Step, Step; Together, —, 2, —; 3, —, Step, Point.



TAMARA WALTZ — Windsor 4735

Music: Windsor Orchestra — Violin, Guitar, Clarinet, Piano, Bass, Drums

Choreographers: Joe and Glad Tridico

Comment: A 32 measure waltz routine with 8 measures repeated. Although not difficult it is not for the novice dancer.

INTRODUCTION

1-4 OPEN FACING Wait; Wait; Apart, Point, —; Together to CLOSED, Touch, —;

DANCE

1-4 Fwd Waltz; (Twirl) Fwd Waltz; Fwd Waltz; (Twirl) Fwd Waltz to SEMI-CLOSED;

5-8 Fwd, Swing/Lift, —; Thru to CLOSED M face WALL, Side/Close, Side; Behind, Side, Front; Pickup M face LOD, Draw, Close;

9-12 Repeat action meas 1-4;

13-16 Repeat action meas 5-8 except to end M facing WALL;

17-20 Side, Swing/Lift, —; (W Turn L to TAMARA) In Place, 2, Turn to face RLOD; Wheel L, 2, 3; 4, 5, 6;

21-24 Unwind, 2, 3; (W Turn R to TAMARA) In Place, 2, Turn to face LOD; Wheel R, 2, 3; Unwind, 2, 3 to BFY SIDECAR;

25-28 Twinkle Out, 2, 3 to BFY BANJO; Fwd, Point, —; Twinkle Bwd, 2, 3; Back, Touch to BFY, —;

29-32 Side, Behind, Side; Manuv, 2, 3 to CLOSED M face RLOD; (R) Waltz Turn; Fwd Waltz;

SEQUENCE: Dance goes thru three times 3rd time thru end M facing WALL in BFY.

Ending:

1-4 Waltz Balance L, 2, 3; Waltz Balance R, 2, 3; Roll, 2, 3; Point, —, —.



ONE ROSE — Blue Star 1837

Music: The Shannonaire — Piano, Vibes, Drums, Saxophone, Bass,

Choreographers: Ed and Jo Freeman

Comment: Danceable waltz music and a very easy 32 measure routine. 12 measures are repeated.

INTRODUCTION

1-4 OPEN FACING Wait; Wait; Apart, Point, —; Together to BFY, Touch, —;

DANCE

1-4 OPEN Fwd Waltz; Wrap; Fwd Waltz; Fwd Waltz to BANJO;

5-8 Fwd Waltz; Waltz Turn to SIDECAR; Bwd Waltz; Back, Face, Close;

9-12 Repeat meas 1-4;

13-16 Repeat meas 5-8 except to end in BFY M facing WALL;

17-20 Waltz Balance L, 2, 3; Waltz Balance R, 2, 3; Change Sides, 2, 3; On Arnd to Face, 2, 3;

21-24 M facing COH repeat meas 17-20 to end in CLOSED M facing WALL;

25-28 Fwd, Side, Close; Back, Side, Close; Dip Bwd, —, —; Manuv, 2, 3;

29-32 (R) Waltz Turn; (R) Waltz Turn; (R) Waltz Turn; (Twirl) Fwd Waltz;

SEQUENCE: Dance goes thru twice 2nd time thru blend to SEMI-CLOSED for ending.

Ending:

1-4 Fwd Waltz; Fwd Waltz; (Twirl) Fwd Waltz; Apart, Point, —.



LILLY OF LAGUNA — Blue Star 1837

Music: The Shannonaire — Guitars, Piano, Vibes, Bass, Drums, Clarinet

Choreographers: Stan and Dorothy House

Comment: A very easy two-step, danceable music. Routine is only 16 measures long and goes thru 4 times.

INTRODUCTION

1-4 OPEN FACING Wait; Wait; Apart, —, Point, —; Together to SEMI-CLOSED, —, Point, —;

PART A

- 1-4 **Fwd Two-Step Brush; Fwd Two-Step Touch; Side, Behind, Side, Brush; Side, Behind, Face, Touch** to BFY SIDECAR;
5-8 **Dip Bwd, —, Recov in Place, —; Break Away to BANJO, —, —; Dip Bwd, —, Recov, —; Break Away to L HAND STAR, —, —;**

PART B

- 1-4 **Star Arnd, 2, 3, Brush; (L) Spot Turn, 2, 3, Touch** to R HAND STAR (M facing RLOD); **Star Arnd, 2, 3, Brush; (R) Spot Turn, 2, 3, Touch** to end M facing WALL his L and W's R hands joined;
5-8 **Side, Close, Cross, —; Side, Close, Cross/Face** to BFY, —; **Side, Behind, Side, Thru** to SEMI-CLOSED; **Walk, —, 2, —;**

SEQUENCE: Dance goes thru four times 4th time thru end M facing WALL in BFY.

Ending:

- 1-3 **Side, Close, Side, Touch; Side, Close, Turn to face LOD and OPEN, Touch; Walk Fwd, 2, 3, Dip Back/Point.**



JESSIE POLKA — MacGregor 5001

Music: Frank Messina Band — Accordion, Bass, Drums, Guitar, Violin

Choreographers: Choreographers unknown

Comment: A re-release of one of the original traditional dances. Very easy and quite repetitive. Same footwork thruout dance.

INTRODUCTION

- 1-4 Two or more people in a line all facing LOD arms around each other's waist.
Wait; Wait; Wait; Wait;

DANCE

- 1-4 **Heel/Fwd,, Close,, Toe/Bwd,, Touch,, Heel/Fwd,, Close,, Point/Side,, Point Fwd,,**
5-8 **Fwd Two-Step; Fwd Two-Step; Fwd Two-Step; Fwd Two-Step;**

SEQUENCE: Dance goes thru twelve times plus meas. 1-4.



HARVEST WALTZ — MacGregor 5001

Music: Frank Messina Band — Saxophone, Accordion, Piano, Guitar, Celeste, Violin

Choreographers: Bruce and Shirley Johnson

Comment: A very easy waltz routine with 12 of the 32 measures repeated.

INTRODUCTION

- 1-4 **OPEN FACING Wait; Wait; Apart, Point, —; Together** to BFY, **Touch, —;**

DANCE

- 1-4 **OPEN Balance Fwd, Point, —; Balance Bwd/Face, Touch, —; Balance Fwd, Point, —; Balance Bwd/Face, Touch, —;**
5-8 **Waltz Away, 2, 3; Waltz Together, 2, 3** to BFY; **Solo Turn, 2, 3; On Around, 2, 3;**
9-12 Repeat action meas. 1-4;
13-16 Repeat action meas 5-8 except to end in CLOSED M facing WALL:
17-20 **Balance Bwd, —, —; Manuv, 2, 3; (R) Waltz Turn; (R) Waltz Turn;**

- 21-24 Repeat meas 17-20 to end M facing WALL:

- 25-28 **Side, Behind, Side; (W Twinkle to BANJO) Fwd, Point, —; (W Twinkle to SEMI-CLOSED) Step Bwd, Point Bwd, —; Manuv** to CLOSED, **2, 3;**
29-32 **(R) Waltz Turn; (R) Waltz Turn; (W Twirl) Side, Behind, Side** to OPEN; **Fwd, Touch, —;**

SEQUENCE: Dance goes thru twice except 2nd time thru meas 32 Apt, Ack, —.



HERE COMES CHARLIE — Hi-Hat 856

Music: Dick Cary — Trumpet, Vibes, Clarinet, Piano, Guitar, Drums, Bass

Choreographers: Alvin and Mildred Boutillier

Comment: A very easy 20 measure two-step routine (4 of these are repeats). Dixieland music in a shuffle rhythm.

INTRODUCTION

- 1-2 **OPEN (After drum beat) Wait; Apart, Touch, Together, Touch;**

DANCE

- 1-4 **Fwd, 2, 3, Brush; Fwd, 2, 3, Brush; (Both circle L) Girl Chase Two-Step; (On Arnd) Boy Chase Two-Step** to OPEN;
5-8 Repeat action meas 1-4 except to end in BFY M facing WALL:
9-12 **Side, Behind, Fwd** to OPEN, —; **Fwd, Lock, Fwd, —; Fwd, Close, Back, Close; Fwd, —, 2, —** end FACING TRAILING HANDS JOINED;
13-16 **Side, Close, Turn (to Bk to Bk), —; Point, Touch, Point, Touch; Side, Close, Turn (to Face to Face), —; Point, Touch, Point, Touch** to SEMI-CLOSED;
17-20 **Fwd, 2, Turn** to REV SEMI-CLOSED, **Point; Behind, Side, Thru** to SEMI-CLOSED, —; **CLOSED Turn Two-Step; Turn Two-Step** to end in OPEN facing LOD;

SEQUENCE: Dance goes thru twice plus Ending.

Ending:

- 1-4 **Step, Kick, Step, Kick; Apart, —, Point, —.**



TANGO D' ANN — Hi-Hat 856

Music: Frank Sterling — Saxophones, Trumpets, Trombones, Guitar, Piano, Drums, Bass

Choreographers: Pete and Ann Peterman

Comment: A big band instrumental and an intermediate level tango routine. Eight measures are repeats.

INTRODUCTION

- 1-4 **CLOSED Wait; Wait; Corte Dip, —, Recov, —; Tango Draw;**

PART A

- 1-4 **Fwd, —, 2, —; Tango Draw; Cross Thru, Flare, Thru** to SEMI-CLOSED, —; **CLOSED Rock Swd, Recov** to BANJO, **Back, (W Flare)** to SEMI-CLOSED;
5-8 **Fwd, —, Fwd, —; Rock Fwd, Recov, Pickup** to CLOSED, —; **Corte Dip, —, Recov, —; Tango Draw;**

PART B

- 1-4 Fwd, —, 2, —; Turn to BANJO, Side, Back, —; Back (turn 1/4 L), Side, Fwd, —; Fwd (Turn 1/4 L), Side, Back, —;
 5-8 Back (turn 1/4 L), Side, Fwd, —; Fwd, Rec, Back, (W Flare) to SEMI-CLOSED —; Rock/Fwd, Recov, Fwd, —; Pickup

PART C

- 1-4 Fwd, —, 2, —; Turn (1/4 L), Side to BANJO, Back, (W Flare) to SEMI-CLOSED —; Fwd (RLOD), —, Pickup to CLOSED/Fwd & 1/4 L turn), Side to BANJO; Back, (W Flare) to SEMI-CLOSED —, Fwd, —;
 5-8 Fwd, 2, Lunge, —; Twist to REV SEMI-CLOSED, —, Back/Face, Side; Thru, Pickup to CLOSED, Corte Dip, —; Recov, —, Touch, —;

SEQUENCE: A — A — B — C — A — A — B — C — Side Corte to end.

FACE OUT

By Roy Haslund, Winnipeg, Manitoba, Canada
 Four ladies chain three quarters
 Head two go right and left thru
 Turn the girl and square thru
 Five hands around you do
 Sides do a Frontier whirl
 Allemande left

Here are three figures from Ed Fraidenburg, Flint, Michigan, using Trade and Swing Thru.

Heads square thru
 Then swing thru the outside two
 Centers trade
 Then swing thru right and left thru
 Dive thru pass thru
 And swing thru the outside two
 Centers trade
 Then swing thru right and left thru
 Left allemande

Heads square thru
 Then swing thru the outside two
 The ends trade
 Then swing thru right and left thru
 Dive thru pass thru
 And swing thru the outside two
 The ends trade
 Then swing thru right and left thru
 Left allemande

Four ladies chain three quarters round
 Heads square thru
 Do-sa-do the outside two make a wave
 Centers trade and swing thru
 Centers trade and swing thru
 Right and left thru
 Dive thru pass thru
 Do-sa-do the outside two make a wave
 Centers trade and swing thru
 Centers trade and swing thru
 Right and left thru
 Star thru
 Left allemande

PASS THRU AND

By Jeanne Moody, Salinas, California
 Heads pass thru
 Around one to the middle
 Pass thru
 Do-sa-do to make a wave
 Swing thru boys trade
 Girls circulate and star twirl
 Cross trail to a
 Left allemande

BARGING TO THE STARS

By Nick Lucas, Kansas City, Missouri
 Side ladies chain across the ring
 Heads a right and left thru
 Same two square thru four hands around
 Circle up four and make a line for me
 Forward eight and back with you
 Then barge thru you do
 To a right hand star with the outside two
 Heads to the center
 With a left hand star
 To the same two swing thru
 And box the gnat
 Do a right and left thru
 The other way back
 Slide thru and barge thru you do
 To a right hand star with the outside two
 Heads to the center
 With a left hand star
 To the same two
 Spin the top and box the gnat
 Do a right and left thru
 The other way back
 Then cross trail across the land
 There's the corner left allemande

SINGING CALL *

LOOK ON THE BRIGHT SIDE

By Bob Van Antwerp, Long Beach, California
 Record: Windsor #4904. Flip Instrumental with
 Bob Van Antwerp
 OPENER, MIDDLE BREAK, ENDNIG
 Four ladies chain right on over
 Join hands circle left I sing
 Allemande left
 Go forward two a right and left and then
 Turn back your corner turn thru
 Go left and right and
 Turn back your corner allemande
 Come back and then you promenade
 Promenade the ring get on home and sing
 Look on the bright side of life
 FIGURE
 One and three square thru four hands around
 Get to the corner do a do-sa-do
 Everybody circulate then star thru
 Square thru four hands around
 Give a right to your partner
 Pull by and go left allemande pass one by
 The next you promenade the land
 Promenade the ring everybody sing
 Look on the bright side of life
 SEQUENCE: Opener, Figure twice for heads,
 Middle break, Figure twice for sides, Ending

ELLIOTT'S CORNER

WHY IS IT WE always feel that the greatest challenge comes from the newest material? Here are some relatively simple dances with basic movements that are anything but new. However, call some of this material to an experienced floor and you will classify it as anything but "low level". This is one of the keys to the popularity of George Elliott's workshop material. This month, for instance, he takes the theme of "Star to a Line" and his series will use several examples that provide challenge and variety a-plenty.

Promenade eight and don't slow down
Keep on walking those gals around
One and three you wheel right around
Pass thru on to the next
And circle four
Head gents break make two lines
Forward eight and back in time
Pass thru join hands wheel and deal
A double pass thru
First go left the next go right
On to the next right and left thru
Face that two and trail thru
Find ole' corner a left allemande
Partners all a right and left grand
Forward eight and back with you
Two and four do a right and left thru
Same ladies chain
One and three a half sashay
Up to the middle and back that way
Box the gnat across the ring
Face the sides and swap and swing
Same four make a right hand star
Side men lead them out to a line of four
Forward eight and back once more
Bend the line a right and left thru
Face that two and line up four
Forward eight and back once more
Bend the line two ladies chain
Same ladies lead a dixie chain
Girls left and boys right
Find old corner a left allemande
Partners all a right and left grand
One and three go forward and back
Go down the middle and pass thru
Separate go round two
Home you go and pass your doe
Go out to the sides a right hand star
Head gents lead to line of four
Forward eight and back once more
Now pass thru and turn back
With the opposite two
A right hand star
Head gents lead to line of four
Forward eight and back once more
Girls pass thru
Turn to the left go single file
Gents turn back and find your girl
And everybody swing and whirl

One and three you bow and swing
Go round and round
With the pretty little thing
Take your girl to the right of the ring
And circle four
Head gents break and make that line
Forward eight and back in time
With the opposite two a right hand star
Head couples center a left hand star
Two and four stay where you are
Heads to the sides
Star right once more
Head gents lead to a line of four
Forward eight and back to the bar
With the opposite two right hand star
Head couples center a left hand star
Two and four stay where you are
Back to the sides star right awhile
Head gents lead go single file
One big ring Indian style
Gents reach back with your right hand
Now turn around go
Right and left grand

One and three a half sashay
Go up to the middle and back that way
Go down the middle and pass thru
Turn to the right go single file
Go round two join that pair
And line up four
Forward eight and back once more
With the opposite two a right hand star
Go once around
Head men lead them out to a line of four
Forward and and back once more
Pass thru join hands bend the line
With the opposite two a right hand star
Go once around
Head men lead to a line of four
Forward eight and back once more
Pass thru join hands bend the line
A right hand star across from you
Go once around girls turn back
Do a right and left thru
Turn the girl and roll away
Box the gnat across from you
Change hands and square thru
Go four hands round when you come down
Find ole corner a left allemande
Partners all a right and left grand

WHEEL AND DEAL TO FACE THAT TWO

By Jack Olds, Mill Valley, California

Side ladies chain
Send 'em back dixie style to an ocean wave
Men trade left swing thru
Step forward do-sa-do same sex
Spin chain thru ends turn back
Couples circulate
Wheel and deal to face that two
Do-sa-do same sex swing thru
Girls turn back
Pass thru and wheel and deal
Square thru three quarters
Allemande

CROSS TRAIL EXAMPLE

By Ray Cox, Glendora, California

One and three pass thru
Two and four you do it too
You're all facing out
Everybody cross trail to a
Left allemande

PROMENADE

By Bob Barnes, Phoenix, Arizona

Promenade then one and three wheel around
Right and left thru the ones you've found
Two ladies chain turn 'em round
Now spin the top without a stop
Box the gnat pass thru
Frontier whirl all eight of you
Square thru three hands look out man
Left allemande

CHECK AND WHEEL NUMBER 1

By Bill Barton, Cornish Flats, New Hampshire

Heads cross trail thru
Separate around two
Line up four pass thru
Wheel and deal
Girls pass thru star thru
Check your lines wheel and deal
Dive thru pass thru
Left allemande

SINGING CALL*

BUNDLE OF LOVE

By Marshall Flippo, Abilene, Texas

Record: Blue Star #1835, Flip Instrumental with
Marshall Flippo

OPENER, MIDDLE BREAK, ENDING

Do-sa round that corner girl
Star thru now with your own
Circle to the right
Neath the stars above
Now rollaway left allemande
Weave the ring around the land
Weave that ring with your love
Why meet your girl and do-sa-do
To the corner left allemande
Come on back swing and whirl
And promenade that land
Promenade go round that ring
Take that lady back home and swing
Swing that bundle of love
FIGURE
Head couples left hand star
Once around but not too far
Split that corner pair make a line
Forward up and back with this girl
Then star thru California twirl
Make a left hand star one more time
Gents turn around and then you swing
Keep her for your own
Left allemande come back
And promenade home
Promenade go round that ring
Take that lady back home and swing
Swing that bundle of love

SEQUENCE: Opener, Figure twice for heads,
Middle break, Figure twice for sides, Ending.

SWINGEN GNAT

By Vern Churchill, Rohnert Park, California

Four ladies chain three quarters
Four ladies chain
One and three square thru
Swing thru box the gnat
Swing thru turn thru
Left allemande

TUNE IN

By Bruce A. Vertun, Lake Hiawatha, New Jersey

Heads lead right circle four to line
Right and left thru
Roll away a half sashay
Star thru center four pass thru
Centers in cast off three quarters
Star thru center four pass thru
Star thru cross trail
Left allemande

CAST OFF LEFT ALLEMANDE

By Dewey Glass, Montgomery, Alabama

Heads right and left thru
Rollaway with a half sashay
Pass thru stop
Sides right and left thru
Half square thru
Centers in
Cast off three quarters
Left allemande

SINGING CALL*

TEXAS RAG

By Lee Schmidt, Corona, California

Record: Hi-Hat #368, Flip Instrumental with Lee
Schmidt

OPENER, MIDDLE BREAK, ENDING

All four ladies promenade
Once around the inside ring
Do-sa-do at home your corner swing
Now join hands circle there
Keep 'em moving around the square
Circle left whirlaway and weave
Weave in and out watch 'em smile
Texas girls sure have style
Do-sa-do then you promenade
Promenade around the bend
Me oh my it's her again and now
We're swingin' to the Texas Rag
FIGURE

The heads do a right and a left thru
The side two ladies chain
The head two do a do-sa-do
Spin the top you're doin' fine
In and out along the line
Turn thru and swing the corner
Left allemande new corner Joe
Come on back a do-sa-do
Same lady promenade that ring
Promenade down Dallas way
It's gonna be a happy day
And now we're swinging to the
Texas Rag

SEQUENCE: Opener, Figure twice for heads,
Middle break, Figure twice for sides, Ending

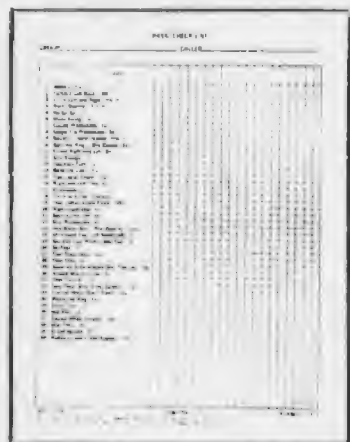
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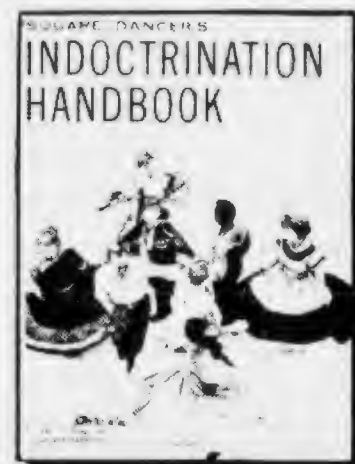
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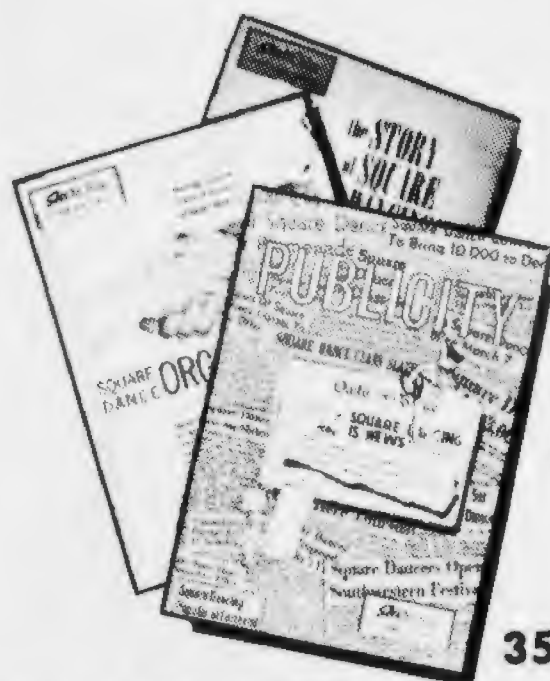
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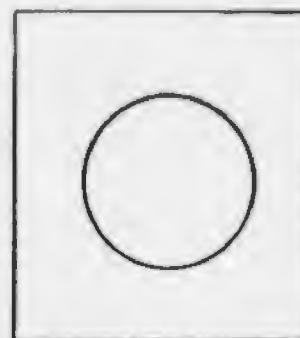
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(LETTERS, continued from page 3)

I could never square dance again because we had been square dancing for 19 years and loved every minute of it. As time went on I realized that our closest friends were square dancers and that was all the social life we had — and what a wonderful social life it is. It's a pity we cannot get over to the world what square and round dancing can really do for people. It's a great way to prevent and help solve problems.

I am now back with my square and round dance clubs and of course it isn't the same but it helps to heal the wounds and one thing I do know — I'm socializing with the greatest people on earth.

Nonalie Thompson
Clarendon, Texas

Over the years we have received many wonderful testimonials for square dancing but we have never been more impressed. Your letter indeed embodies a great deal of the spirit of square dancing and we can only thank you for putting into words what many people must feel concerning this hobby.
— Editor

Dear Editor:

My wife and I spent 13 months in Europe

on a long vacation and now we are back again dancing. We started a square dance group about seven years ago and it is still going strong. We dance twice a month, have a small group but an enthusiastic one. About four of us call, patter and singing.

Since we didn't dance for 13 months, we now find that there are dozens of new calls — some good, but a lot of them trash that we have to learn if we are to feel comfortable in dancing the way some of the groups we attend do.

I feel that unless there is a change square dancing will suffer. We meet a lot of people who say, "Oh yes, we used to square dance and it was so much fun but we dropped out when it got to be a lot of hard work — with calls being barked out like in the army."

We hope you get somewhere with your Gold Ribbon program.

George S. Koch
Berkeley, Calif.

Dear Editor:

We were thrilled to be featured as Round Dancers of the Month in the September Sets in Order and have had many messages of congratulations from friends in the States and in

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Europe. We would like to make one correction. Altho' we both attended the Washington Spring Festival in 1965, I (Gwen) did not call on that program but called guest tips in our travels thru various places.

Fred and Gwen Manning
London, England

Dear Editor:

Being featured in Sets in Order is quite an event! Your magazine featuring me came out the first of October and during the month of October I was on tour in several states.

It was interesting to note that at every dance I called someone came up to me and called my attention to the fact that they saw my picture in Sets in Order.

There is no doubt that Sets in Order is the most-read square dance magazine in the world and as such it is a distinct honor to be featured in its pages. I do thank you for making me your October featured caller.

By the way, my various clubs also brought that issue to the club dances to show around and I am happy to note that several dancers

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No. 4911 THIS OLD WORLD Called by: Bob Van Antwerp



RECENT RELEASES

No. 4908—WITH YOU

Called by: Dick Hoffman

No. 4909—CHECKING OUT

Called by: Wayne West



DAVE
ABBOTT



BOB
VAN ANTWERP

5530 N. Rosemead, Temple City, Calif. 91780

asked for your address so that they may subscribe. I hope they all do.

I would certainly like to see your hall since your remodeling. That article about the remodeling job was a good one.

Harold Bausch
Leigh, Nebr.

Dear Editor:

S.O.S.!

Maybe some kind soul could give me a hint as to how to iron rows of ric rac braid which are close together. After being washed,

it wrinkles and folds over on the dress material into a roll. While I'm unfurling and ironing one row, the other rows inevitably get pressed over the wrong way! Any wise laundress to the rescue, please!

Monica Hinds
Penticton, B.C., Canada

Can some kind laundress help Monica? Write to us, please, if you have an answer for the above. There must be many owners of braid-trimmed dresses who would like to read the answer in Sets in Order. Thank you. — Editor



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Dear Editor:

Ray Boyd, who calls for the Haylofters at Colorado State University, and I are trying to organize an intercollegiate square dancing association. University and college square dancing groups have an unusual number of problems that are not found in other groups and we feel that there is much to be benefited from a mass exchange of ideas between these clubs. We also feel that it is very important that these young dancers are handled in such a way that they will be indoctrinated

dancers for many years to come.

Could you offer some suggestion as to how we might contact as many university and college clubs as possible? We would appreciate any information or suggestions you might have to offer.

Ken Oppenlander
319 South 6th St.
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ties and I would think it would be to their advantage to know of the existence of others. We have printed your address here in the hope that many of the collegians interested will write to you, as a first step.
— Editor

Dear Editor:

How can I get a new copy of the gift record which came with my recent subscription? I would be glad to subscribe for someone else if that would do it.

The record which you sent was undoubtedly doubled into the bottom of a mail bag, placed close to the motors on the 'plane and well-

heated for 9000 miles. Its warp is something to behold — no Texan ever rolled the brim of his hat any better than my record. Of course, this means that the needle will not ride the waves and the record is useless. I would like another. Let me know what we can do.

John R. Gosney, Pastor
Union Church of Tripoli
Tripoli, Libya

All is well. We will be glad to send you

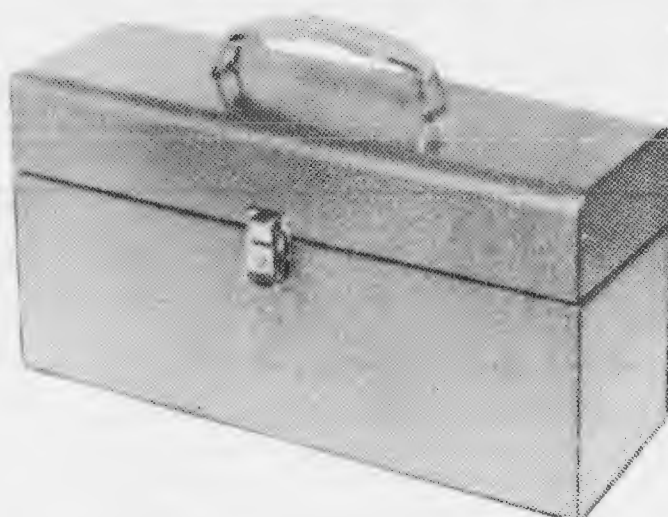
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another album without charge. Of course, all new subscriptions to Sets in Order will also be appreciated!
— Editor

Dear Editor:

We are new to the square dance world. Our club was organized in February of 1968 and as soon as we were introduced to your magazine we found it very informative and friendly. We requested the use of your Date Book to let our square dance friends know of our Buckwheat Festival Dance in September

and from this information couples from five states and D.C. were in attendance.

We are certain a great deal of effort is put forth to give the square dance public a magazine so informative; we want you and your staff to know we appreciate this effort. A great big Thank You for the boost you gave us during our festival activity.

Frank Slagle
Kingwood, W. Va.

Dear Editor:

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ductory subscriptions. I find on checking that *every* caller and teacher in our Parkland Zone subscribes to Sets in Order. They all know a good thing and most are subscribers of long standing. We certainly appreciate everything you are attempting to do for square and round dancing.

John Hutchinson
Prince Albert, Sask., Canada

Dear Editor:

On a recent trip to England, I took along the address of Fred Manning, published in a

recent issue of Sets in Order. This contact opened the door to a most enjoyable two weeks of square dancing. I found that British American square dancers take the "sport" seriously and dance well. My thanks to S.I.O. and to all the British dancers and callers for again showing me that Square Dancing is Fun and Friendship the world over.

Bruce Snider
Ankara, Turkey

Dear Editor:

I would like to praise the job which Sets

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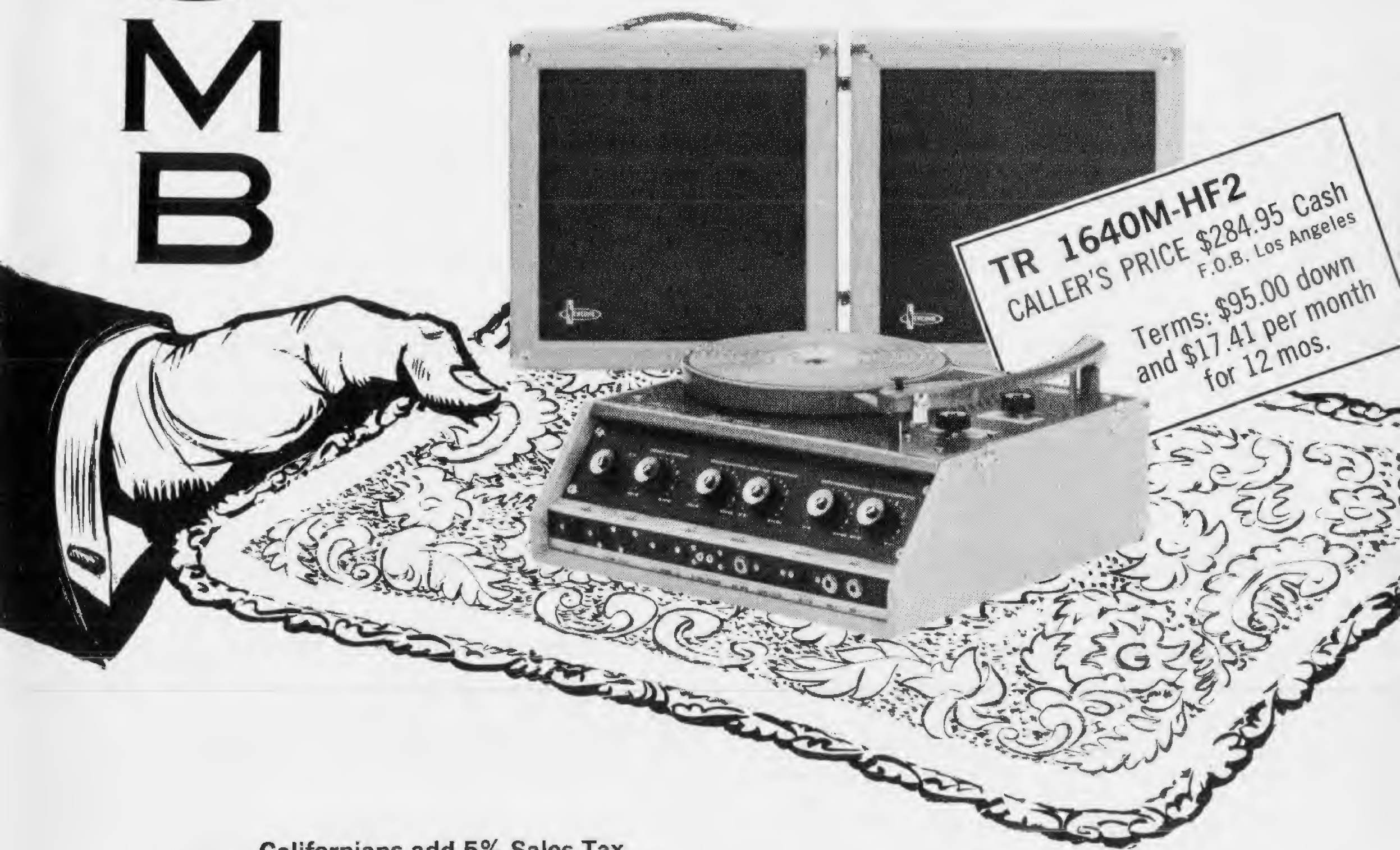
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in Order does for the new dancer. Since I have only been dancing a little over a year I can speak from experience. A new dancer really has little to base his decisions about square dancing on except thru his club caller. Without a magazine like S.I.O. he would not know just how big and wonderful the world of square dancing really is.

I have some views about the current problems and opportunities in the square dance world of today. Here they are:

Arky style — arugh!!! I don't know of a single person — man or woman — who likes

this "style" of dancing. Why do most callers still persist? Wise 'em up! "Cutesy" calls which don't mean a blessed thing but which traveling callers seem to feel build their reputation are not for me — i.e., Here Come de Judge, Sock it to Me, etc.

And what about club officers who feel that the only thing that square dancers come to a club for is to dance? I like to square dance as much as anyone but I also like to have time enough to mingle — mingle — mingle.

Jim Trulock
Jackson, Tenn.

The CALLER OF THE MONTH



Beryl Main — Aurora, Colo.

BERYL MAIN is a name well-known to record buyers and to those who attend the various square dance festivals across the country. Beryl records on the Wagon Wheel label and makes regular tours to every part of the square dance land, serving on institute staffs as well as calling for the "big events." His latest on record is Sally Was a Good Old Girl.

A regular caller for six clubs in the Denver area, he also conducts beginner classes and advanced workshops — going from one end to the other of the spectrum.

Beryl and his wife Kerrie are originally from

Iowa. They were introduced to square dancing in 1956 by Pat and Harold Kuhns, close friends and avid square dancers in Des Moines. Under the tutelage of Denver caller Harry Sherman, the Mains danced for five years before Beryl decided he was on the wrong side of the mike. That was when he took up calling and he has been at it in a large way ever since.

About National Conventions, Beryl has a fine, warm feeling; he hasn't missed a National since 1958. "That's where it all is," he says, "the people who work to promote square dancing in the best tradition. The National Conventions generate an excitement and comradeship among dancers and feature the finest in calling. I always leave feeling pretty inept, but grateful to be a small part of it."

Beryl and Kerrie have six children, hopefully all present or future square dancers.

ABOUT CALLER OF THE MONTH

This particular feature is one of the oldest of the regulars and we are interested in determining whether its appeal is of general interest to all. Let us know if you would like to see more "Callers of the Month" and also "Paging the Round Dancers".

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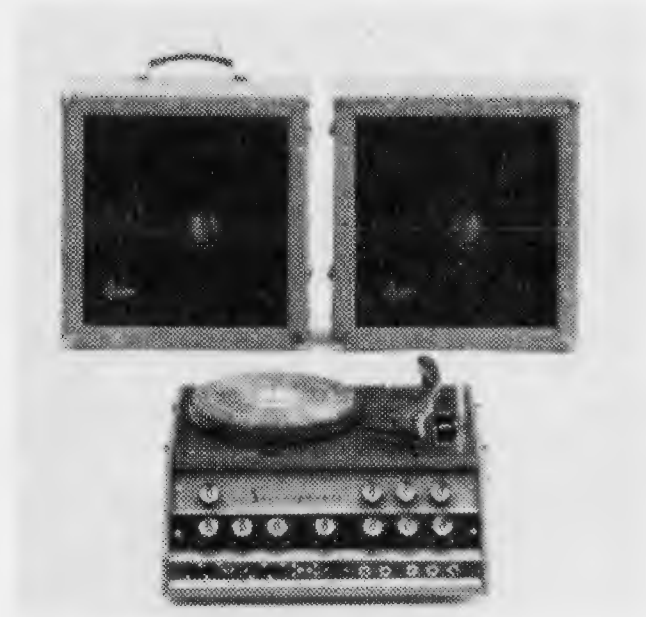
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Caller: Marshall Flippo
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Caller: Al Brownlee, Flip Instr.
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Los Angeles, Calif. 90048



(RECORDS, continued from page 5)

ALABAMA JUBILEE — Windsor 4903

Key: A Flat Tempo: 135 Range: High HC
Caller: Lee Helsel Low LC
Music: Western 2/4 — Guitars, Piano, Trumpet, Bass, Drums

Synopsis: (Break) Allemande — daisy chain — promenade (Figure) Allemande — partner right — ladies promenade — box the gnat — men promenade — do-sa-do — corner swing — allemande — promenade.

Comment: A lively version of a tune that has been recorded many times. Dance pattern is quite easy. Rating: ☆☆

THE WILDER THE HEART BEAT — Top 25178

Key: B Flat Tempo: 132 Range: High HC
Caller: Ralph Kinnane Low LB
Music: Western 2/4 — Guitar, Trumpet, Drums, Bass, Piano

Synopsis: (Break) Men star right — do paso — ladies star across — men star right three quarters — allemande — right and left grand — promenade (Figure) Sides (heads) right and left thru — half sashay — heads pass thru — round one — in the middle do-sa-do — box the gnat — pull by — swing — allemande — grand right and left — promenade.

Comment: A lively tune and a fast moving, close timed dance. Good "toe tapping" music. Rating: ☆☆

TEXAS RAG — Hi-Hat 368*

Key: B Flat Tempo: 128 Range: High HC
Caller: Lee Schmidt Low LC
Music: Western 2/4 — Guitar, Accordion, Piano, Clarinet, Trumpet, Drums, Bass

Synopsis: Complete call printed in Workshop.

Comment: A real good country tune, excellent music, and a driving close timed dance routine using standard patterns. Rating: ☆☆☆

ROLLIN ON — Mustang 122

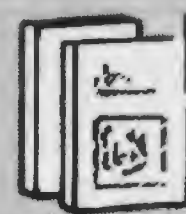
Key: D Tempo: 127 Range: High HB
Caller: Harold Bausch Low LB
Music: Western 2/4 — Guitars, Piano, Trumpet, Drums, Bass, Clarinet

HF	
HE	
HD	
HC	
HB	
HA	
LG	
LF	
LE	
LD	
LC	
LB	
LA	
ELG	
ELF	

HOW TO USE THE RECORD REPORTS

Each report gives an analysis of the record and the dance. The shaded area in the chart indicates the voice range used by most recording companies. By comparing the voice range letters in each analysis with those on the chart, you should be able to determine the record's suitability to your voice. Occasionally a report will be starred (*) in which case you will find the calls reproduced in the Workshop section of the same issue.

Some of the square dance records reported will have rating symbols at the end of the "Comment" section. These represent the opinion of the reviewing committee. Symbols used indicate as follows: ☆Average, ☆☆☆Above Average, ☆☆☆☆Exceptional, ☆☆☆☆☆Outstanding.

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THE SQUARE DANCE POST
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Jacksonville 32207

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★ MASSACHUSETTS

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Synopsis: (Break) Allemande — do-sa-do — men star left — star promenade — back out full turn — ladies chain — chain back — promenade (Figure) Heads right and left thru — star thru — pass thru — eight chain thru — right and left thru — half sashay — swing — promenade.
Comment: A good tune and a smooth flowing dance.
Rating: ☆☆☆

CURRENT BEST SELLERS

Fifty dealers and distributors of Square and Round Dance records in key cities throughout the United States and Canada were canvassed to find out just what records were selling in their individual area. The following lists were made up from results of that survey as tabulated in mid-December.

SINGING CALLS

Sally Was A Good Girl	Wagon Wheel 307
Love Is The Reason	Kalox 1084
Chime Bells	Top 25174
Mental Journey	Windsor 4906

With three tying for fifth place

Honey Love	Hi-Hat 366
It's A Small World	Swinging Squares 2342

Mental Journey	Blue Star 1836
----------------	----------------

ROUND DANCES

Molly 'n Me	Hi-Hat 854
Because Of You	Grenn 14112
Rockin' Ida	Hi-Hat 853

Mary Claire "Melvina"	
Rebecca Jane	Belco 230
Sombrero	Windsor 4734

NEW WAY TO LIVE — Lore 1101

Key: C Tempo: 127 Range: High HB
Caller: Bob Augustin Low LC

Music: Western 2/4 — Guitars, Piano, Drums, Bass, Clarinet

Synopsis: (Break) Head ladies chain — four ladies chain — side ladies chain — circle — allemande — do-sa-do — allemande — promenade (Figure) Ladies chain three quarters — heads right circle to a line — star thru — do-sa-do — right and left thru — swing corner — pomenade.

Comment: A danceable country tune and standard dance pattern with good timing. Rating: ☆+

A New Singing Call by ERNIE KINNEY

"TOO MANY CHIEFS"

Dick Cary Band

Hi-Hat 370

New Round Dances

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Joe and Opal Cohen

"JUST PRETEND"

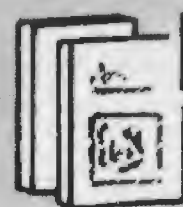
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Hi-Hat 857



ERNIE KINNEY

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HAT
Records**

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★ TEXAS

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EDDIE'S & BOBBIE'S RECORD SHOP
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★ WASHINGTON

AQUA RECORD SHOP
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DECKER'S RECORDS
E. 3936 17th Ave., Spokane 99203

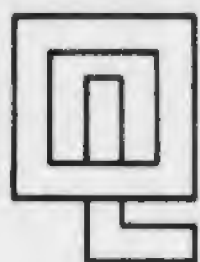
★ WISCONSIN

MIDWEST RADIO COMPANY
3414 W. North Ave., Milwaukee 53208

STORES handling square dance records are welcome to write Sets in Order for information regarding a listing on these pages.

Additional Dealers on Previous Page

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THE UNICORN — Capitol 2243

Key: E Flat Tempo 128 Range: High HC
Caller: Don Stewart Low LE
Music: Western 2/4 — Guitar, Banjo, Celeste,
Saxophone, Accordion, Bass, Drums
Synopsis: (Break) Circle — allemande — partner
right — men star left — turn thru — allemande
— weave — do-sa-do — promenade (Figure)
Heads lead right — circle to a line — up and
back — pass thru — wheel and deal — double
pass thru — centers in — cast off three quar-
ters — star thru — pass thru — corner swing —
allemande — promenade.
Comment: The third record out to this tune and
is probably one of the best. Good music and
an active dance. Rating: ☆☆☆

HUSH HUSH — Longhorn 172

Key: B Flat Tempo: 125 Range: High HC
Caller: Red Warrick Low LB
Music: Western 2/4 — Clarinet, Guitars, Vibes,
Piano, Bass, Drums
Synopsis: (Break) Circle — allemande — promen-
ade — men star right — girls keep going —
allemande — weave — do-sa-do — promenade
(Figure) Heads (sides) star thru — substitute —
right and left thru — pass thru — swing thru
— girls trade — swing corner — allemande —
weave — do-sa-do — promenade.
Comment: Well played music and a novelty tune.
Dance is standard and has lots of action.
Rating: ☆☆☆

LITTLE GIRL — Capitol 2270*

Key: G Tempo: 128 Range: High HB
Caller: Don Stewart Low LC
Music: Western 2/4 — Accordion, Guitar, Piano,
Clarinet, Drums, Saxophone, Bass
Synopsis: Complete call printed in Workshop.
Comment: Although this tune has been done sev-
eral times before this is an excellent instru-
mental and a good dance. This should please
the callers. Rating: ☆☆☆

MORE AND MORE — Windsor 4905

Key: G Tempo: 128 Range: High HB
Caller: Don Farnsworth Low LC
Music: Standard 2/4 — Trumpet, Clarinet, Guitars,
Drums, Piano, Bass

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Synopsis: (Break) Circle — rollaway — circle — rollaway — circle — allemande — allemande thar — shoot star — swing — promenade (Figure) Heads promenade halfway — right and left thru — swing thru — spin the top — right and left thru — square thru three quarters — corner swing — allemande — promenade.

Comment: A danceable tune and well played music. Contemporary dance patterns. Rating: ☆☆

BUNDLE OF LOVE — Blue Star 1835*

Key: C **Tempo:** 130 **Range:** High HC
Caller: Marshall Flippo **Low LC**

Music: Western 2/4 — Guitars, Accordion, Piano, Drums, Bass

Synopsis: Complete call printed in Workshop.

Comment: A typical Flippo smoothy. Callers will have to practice the word meter but the dance is well timed. Rating: ☆☆☆

Note: The following records (3) all use the same tune and we know of at least two others scheduled to come out soon. The 3 reviewed here are equally good and all have well played music (with slightly different interpretations.)

MENTAL JOURNEY — Windsor 4906

Key: C **Tempo:** 128 **Range:** High HC
Caller: John Shallow **Low LC**

Music: Western 2/4 — Guitars, Trumpet, Drums, Bass

Synopsis: (Break) Ladies promenade — swing — circle — allemande — weave — do-sa-do —

promenade (Figure) Ladies chain three quarters — heads square thru — corner do-sa-do — swing thru — girls circulate — boys trade — turn thru — allemande — promenade.

Comment: Excellent record . . . see comment above. Rating: ☆☆☆

MENTAL JOURNEY — Blue Star 1836

Key: C **Tempo:** 126 **Range:** High HC
Caller: Ken Bower **Low LC**

Music: Western 2/4 — Vibes, Guitar, Piano, Clarinet, Drums, Bass

Synopsis: (Break) Allemande — grand right and left — spin the top — slide thru — circle — allemande — do-sa-do — promenade (Figure) Head ladies chain — rollaway — up and back — star thru — do-sa-do — swing thru — box the gnat — pull by — corner swing — allemande — promenade.

Comment: A good instrumental, an active dance . . . See comment above. Rating: ☆☆☆

MENTAL JOURNEY — Hi-Hat 369

Key: C **Tempo:** 127 **Range:** High HC
Caller: Rex Coats **Low LC**

Music: Western 2/4 — Clarinet, Vibes, Piano, Guitar, Trumpet, Accordion, Drums, Bass

Synopsis: (Break) Circle — allemande — turn partner right — men star left — do-sa-do — weave — do-sa-do — promenade (Figure) Heads right and left thru — rollaway — slide thru — swing thru — spin the top — right and left thru —

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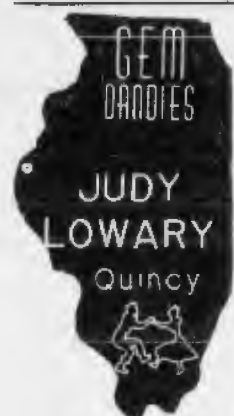
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square thru three quarters — corner swing —
allemande — promenade.

Comment: Well played music and a close timed
dance... See comment above. Rating: ☆☆☆

WAIT TILL I GET MY HANDS ON YOU —

Square Tunes 114

Key: E Tempo: 117

Range: High LC

Caller: Jack Livingston

Low HC

Music: Western 2/4 — Guitars, Marimba, Bass

Synopsis: (Break) Ladies chain — chain back —
circle — allemande — weave — do-sa-do —
promenade (Figure) Heads square thru —
double swing thru — girls trade — boys trade
— swing — allemande — weave — do-sa-do —
promenade.

Comment: Country music and tune. Patterns are
quite danceable. The tempo is very slow.

Rating: ☆+

GAL FROM ARKANSAS — Windsor 4907

Key: C Tempo: 129

Range: High HB

Caller: Bill Snailum

Low LC

Music: Standard 2/4 — Saxophone, Piano, Guitar,
Trombone, Drums, Bass

Synopsis: (Figure four times) Four ladies chain
three quarters— roll promenade — heads wheel
— right and left thru — ladies chain — dixie
style — boys trade — allemande — pass one —
promenade home — sides face — grand square.

Comment: Good music and a smooth four times
thru dance pattern.

Rating: ☆☆☆

LOOK ON THE BRIGHT SIDE — Windsor 4904*

Key: Three Tempo: 134

Range: High HD

Caller: Bob Van Antwerp

Low LC

Music: Western 2/4 — Guitars, Trumpet, Drums,
Bass, Piano

Synopsis: Complete call printed in Workshop.

Comment: A fast moving dance to lively music.
The tune is very similar to "Just Because."

Rating: ☆☆☆

OLE CHINA DOLL — MacGregor 2041

Key: F Tempo: 129

Range: High HD

Caller: Kenny McNabb

Low LC

Music: Western 2/4 — Accordion, Banjo, Clarinet,
Saxophone, Drums, Bass

Synopsis: (Break) Do-sa-do corner — seesaw part-

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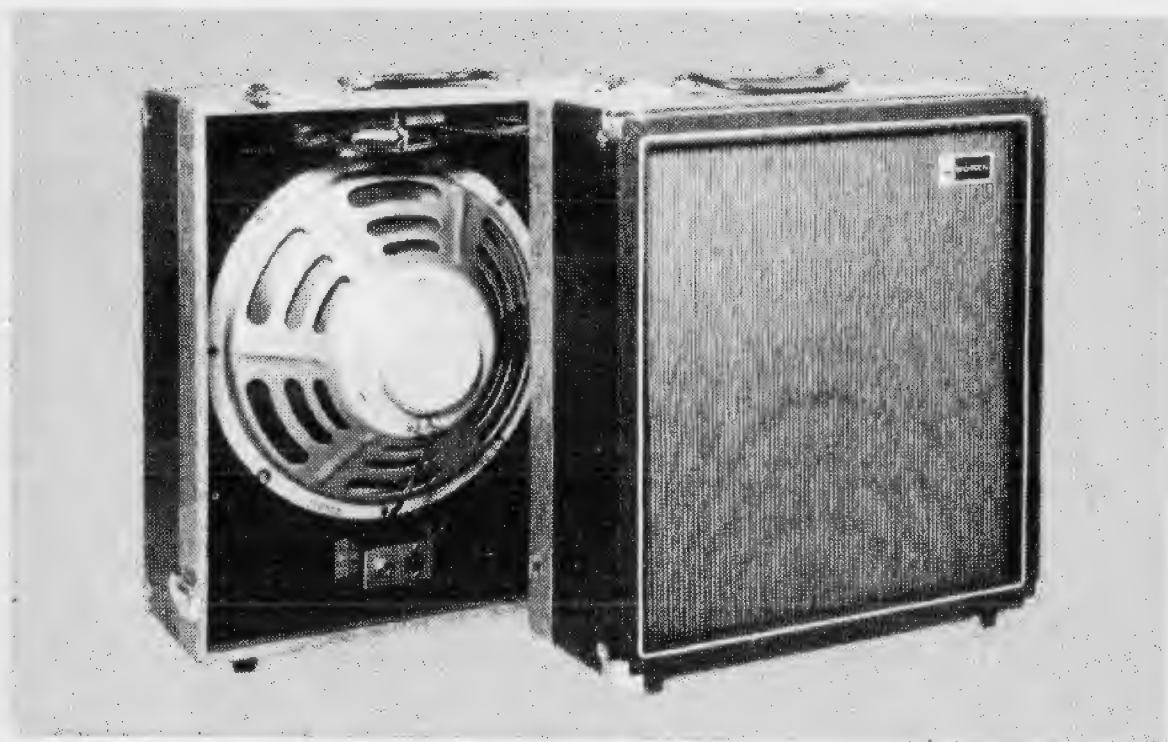
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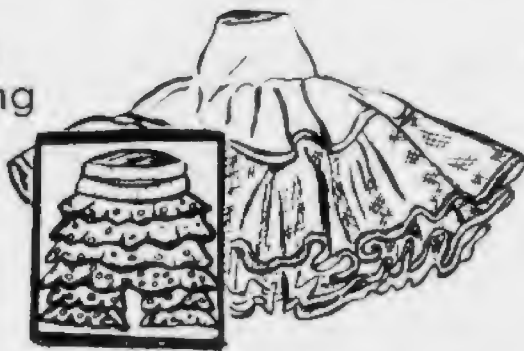
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Comment: Tune is a re-release of the tune "Limehouse Blues" with a close timed up-dated dance. Rating: ☆☆

ROUND DANCES

STRANGERS ON THE SHORE — Grenn 14115

Music: Al Russ — Saxophones, Trombones, Clari-

net, Drums, Bass, Piano

Choreographers: Lou and Mary Lucius

Comment: A 32 measure routine (no repeats), is a slow two-step rhythm. Dance is for experienced dancers.

IN THE GLOAMIN' — Flip side to the above

Music: Al Russ — Trumpet, Saxophones, Piano, Drums, Bass, Trombone

Choreographers: Bill and Irene Morrison

Comment: A lively two-step routine to good music. Is 32 measures long with no repeats. Although not difficult the inexperienced dancers would not be able to handle it.

KALOX-Belco-Longhorn

NEW ON KALOX

K-1088 HERE'S TO YOU AND ME — Flip/Inst. Caller: Harper Smith

K-1087 THREE WAYS TO LOVE — Flip/Inst. Caller: Vaughn Parrish

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K-1086 LITTLE OLE WINEMAKER — Flip/Inst. Caller: Billy Lewis

K-1085 8th OF JANUARY/COTTON PICKIN' COTTON PICKER — Hoedowns

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LH-172 HUSH HUSH — Flip/Inst. Caller: Red Warrick

LATEST RELEASES ON LONGHORN

LH-171 TELL MAUDE I SLIPPED — Flip/Inst. Caller: Ralph Silvius

LH-170 DOWN IN DIXIE — Flip/Inst. Caller: Lem Gravelle

NEW ROUNDS ON BELCO

B-231 TOY BALLOONS — Two Step By: Irv & Betty Easterday

PAGAN LOVE SONG — Waltz By: Stan & Dorothea House

RECENT ROUNDS ON BELCO

B-230 — Mary Claire MELVINA Rebecca Jane

Two-Step By Vaughn & Jean Parrish

TINY BUBBLES Two-Step By: Bill & Dolly Barr

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B-116 TOO MANY CHIEFS — Flip/Inst. Caller: Walt McNeel

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Key: A

Tempo: 133

Music: Rhythm Boys—Violin, Guitar, Banjo, Piano,
Bass

8TH OF JANUARY — Flip side to above.

Key: G

Tempo 131

Music: Rhythm Boys—Violin, Guitar, Banjo, Piano,
Bass

Comment: Excellent hoedowns played in the tra-
ditional style. **Rating:** ☆☆☆+

ROUNDS OF THE MONTH

In September the Rounds of the Month on square dance labels showed extreme diversification. Florida's Bow & Swing liked Rosita on Hi Hat; the Northern California R.D.T.A. liked Good Times on the same label for Sept.-Oct. Minnesota picked Around 'n' Around on Hi Hat and Makin' Whoopee on Windsor. The San Diego (Calif.) R.D. Instructors chose Jessy on Scope; Rhythm Round on Grenn. The Indiana R.D. Council named Try to Remember on Hi Hat; the North Carolina

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Folk & Square Dance Fed., Cincinnati Two-Step, also on Hi Hat. Texas News and Views liked Belco's Au Revoir.

In October the Southern California R.D.T.A. chose good ol' Hi Hat's Rockin' Ida and Windsor's Makin' Whoopee. The Northern California R.D.T.A. liked Second Hand Rose on Grenn for round dancers. In November the same group chose Rockin' Ida for square dancers; Dream With Me for round dancers — both on Hi Hat. The R.D.T.C. of the Washington, D.C. area chose Rockin' Ida as the Easy

dance, Lilacs of Lombard on Windsor for the Intermediate.

COLLEGIATE DANCE SCHOLARSHIPS GO A-BEGGING

Two \$50.00 scholarships for college students interested in American Dance were unused last summer for lack of qualified applicants. The Lloyd Shaw Foundation, 1527 Winfield Ave., Colorado Springs, Colo. 80906, offered the first scholarships to the Lloyd Shaw Fellowship held annually the third week in August, to two students at Illinois State University

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KEN BOWER

NEW ROUND

WW #501

"Too Many Chiefs"

By Glen and Mary Nokes
Flip Side cued by Glen



JERRY HAAG

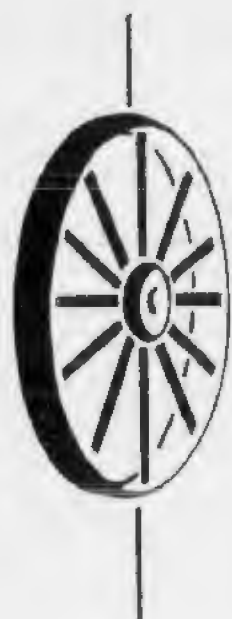
RECENT RELEASES

WW #207 "Gonna Have to Catch Me"
By Jerry Haag

WW #307 "Sally Was a Good Girl"
By Beryl Main



BERYL MAIN



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Requirements for students to be eligible for scholarships include their having read Dr. Shaw's two books, *Cowboy Dances* and *Round Dance Book*; and indicating some area of interest in American Dance as a leader, teacher, caller or club officer. They must con-

tact Mrs. Lloyd Shaw, lecturer at the Fellowship, by April 1st, for consideration. Young men will receive preferential rating.

— Kirby Todd

NEW OWNER FOR SCOPE RECORDS

Scope Records, the square and round dance recording company which has been operated by Jay Orem in Los Angeles, California, since he left active work on the staff of *Sets in Order*, has been sold. The new owner is Mac McCullar of San Luis Obispo, California, a caller and recording artist on the Scope label.

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He has a knowledgeable background in the musical field as well as in calling and brings considerable experience to the operation of the label. Jay Orem has retained ownership of his company which produces records for roller skating rinks and has gone into another field which is taking much of his time. The new address for Scope Records — % Mac McCullar, P.O. Box 1448, San Luis Obispo, California 93401. A regular release schedule will be maintained on this label as in the past and several new ideas are in the planning stages.

THIS WE LIKE

The Capital District Square and Round Dance Assn. of eastern New York State, puts out a pamphlet listing nights for area dances and a contact with a telephone number. Additionally, the back two pages are occupied with capsule histories of the clubs involved. For instance, "Highland Squares has a Scottish theme in name and authentic clan plaid of our badges because the small village of Galway, where we dance, was founded by the Scots."

NEW 1969-70 EDITION BASIC MOVEMENTS HANDBOOK

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GUIDE LISTINGS

Next month — February — the basic Square Dancers Guide, listing contacts for square dance information all over the world, will appear in Sets in Order.

During the next several months, various other listings of important information will be presented.

In APRIL will be the listing of major FESTIVALS thruout the year. Please send dates and locations immediately for any major square dance event in 1969.

In MAY will be the listing of SQUARE DANCE VACATIONS. Exact dates, locations and an address to write for details should be included.

In JUNE names and addresses of presidents of CALLER AND ROUND DANCE LEADER ASSOCIATIONS will be given. In SEPTEMBER, the same for DANCER ASSOCIATIONS.

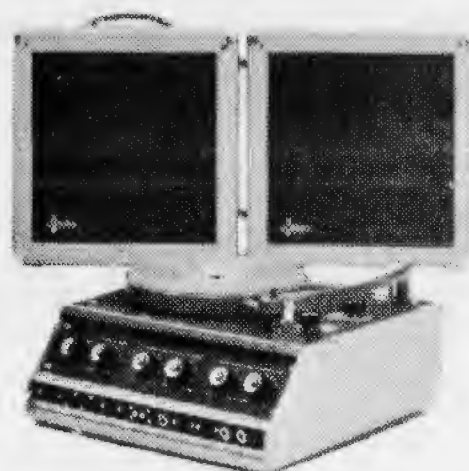
In AUGUST, the list of area SQUARE DANCE PUBLICATIONS will appear.

Please note that if we DO NOT HAVE new listings for association presidents, they cannot be run. If you wish your association listed, the information must be sent in as soon as possible.

As to publications, please check the listings in the May 1968 Sets in Order. If there is any change, let us know. Otherwise the list will appear the same as last year.

Send all information to GUIDE, Sets in Order, 462 N. Robertson Blvd., Los Angeles, Calif. 90048.

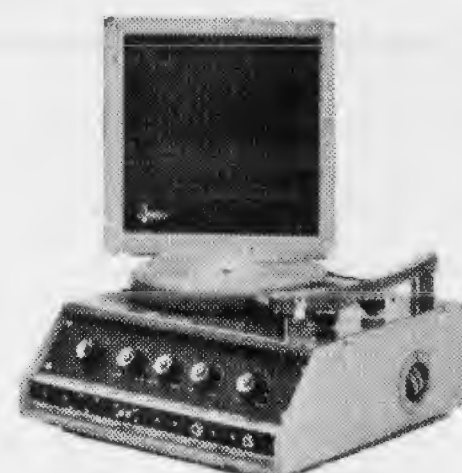
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IN SETS IN ORDER next month we will be discussing the aspects of Exploratory Dancing and Experimental Movements. There is a distinct difference in the two and our discussion will cover some rather revolutionary proposals for methods of testing and screening new "inventions" and setting up some guide lines for "quality control" so badly needed in the activity today.

Some of the letters we get ask us, "Why does Sets in Order continue to print descriptions of the unproven experimental movements on the one hand, then take a stand against this type of dancing on the other?"

Heart of a Problem

Perhaps our best answer is to explain that we feel that there are many facets to square dancing and that we believe that there is a place for each facet, or phase. The wholesale exposure of an unlimited number of "new basics" or experimental movements to a great portion of the square dance population, has in many instances proved damaging. In answers to three sets of questionnaires and in the endless, unsolicited letters we have received, the indication is that the uncontrolled use of new language and new movements that must be memorized, has caused many dancers to quit the hobby.

On the other hand we realize that there are many who enjoy *some* new terms and new movements to learn. And a still smaller

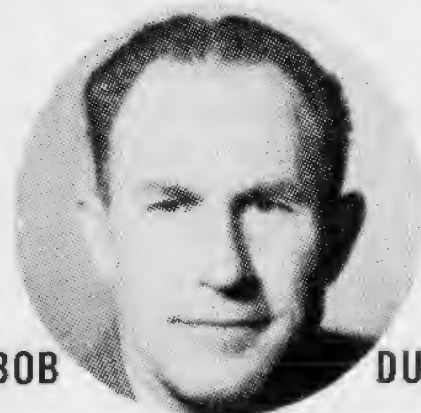
percentage who find their greatest square dance satisfaction in workshopping *every* new movement that is created.

Fine! We say that there must be consideration given to each one of these categories and this is what we are attempting, both in the pages of Sets in Order and in the Sets in Order-sponsored Gold Ribbon Committee Report. We respect the fact that there are those who do thrive on new movements. To those who might enjoy the addition of one new term to learn or one new trial "basic" every month or every two months, we have devoted the Experimental Lab. However, for every movement listed in the Experimental Lab there must be a dozen or more that Sets in Order does not publish.

There are several reasons for this, not the least of which is limited interest on the part of a great percentage of today's dancers. We also have the problem of deadlines and by adhering to the in-action picture format of presenting each movement, it sometimes takes us as many as six or eight months from the time we receive a new movement until it appears in print. For that reason we select each movement carefully and base this selection on the definition of a basic which we have been presenting on these pages for many months. The movements we use are those that appear to be achieving the greatest success, ones which are showing up time and again in the

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calling repertoires of some of our fine callers and in some of the recorded singing calls. Certainly, by the time we print them they are not news, but they have proven their qualifications to a degree.

From a different angle, there are in the field of square dancing several collections and several mimeographed services that supply the reader with research material "hot off the griddle." Many of these services do an excellent job of reporting on the values of some of the new movements. They supply examples

of the movements used in a variety of ways.

Undoubtedly we will not be able to list all of the services available, but here are some. They fall into two categories. The first are collections of notes issued by caller associations and are available to members. Memberships in these associations can often be held on a subscriber basis.

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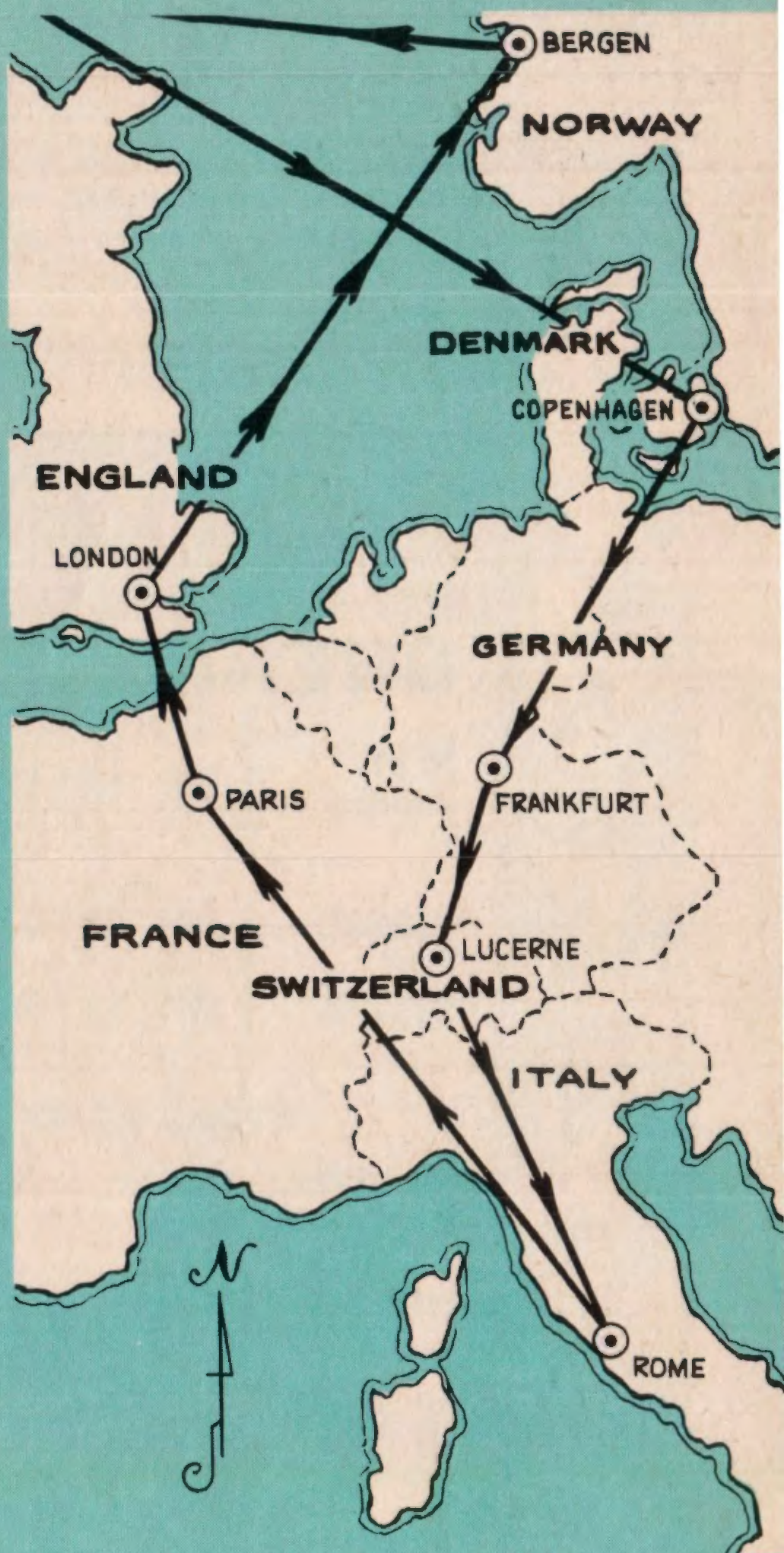
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SAS

Calif. 95023. The second category of notes are those put out by dedicated individuals as independent projects; *Complete Course of Square Dance Fundamentals*, Walt Wentworth, 5557 57th Ave., No., St. Petersburg, Florida 33709. *Hashing it Over*, Jay King, P.O. Box 462, Lexington, Mass. 02137; *National Callers' Report*, Willard W. Orlich, 2391 Issaquah St., Cuyahoga Falls, Ohio 44221; *Tips to Callers*, Les Gotcher, P.O. Box 16207, Temple Terrace, Florida 33617.

We are only sorry that we haven't sufficient

space to go into more detail on each of these services. For information regarding price, etc. you may write directly to any of the addresses shown.

Sets in Order does not pretend to be a specialist in any one field of square dancing. We would like to see all phases fit the needs of the greatest possible number of enthusiasts. By contributing something of value regularly to *every plateau*, Sets in Order can undoubtedly be of the greatest service to the greatest number of people.

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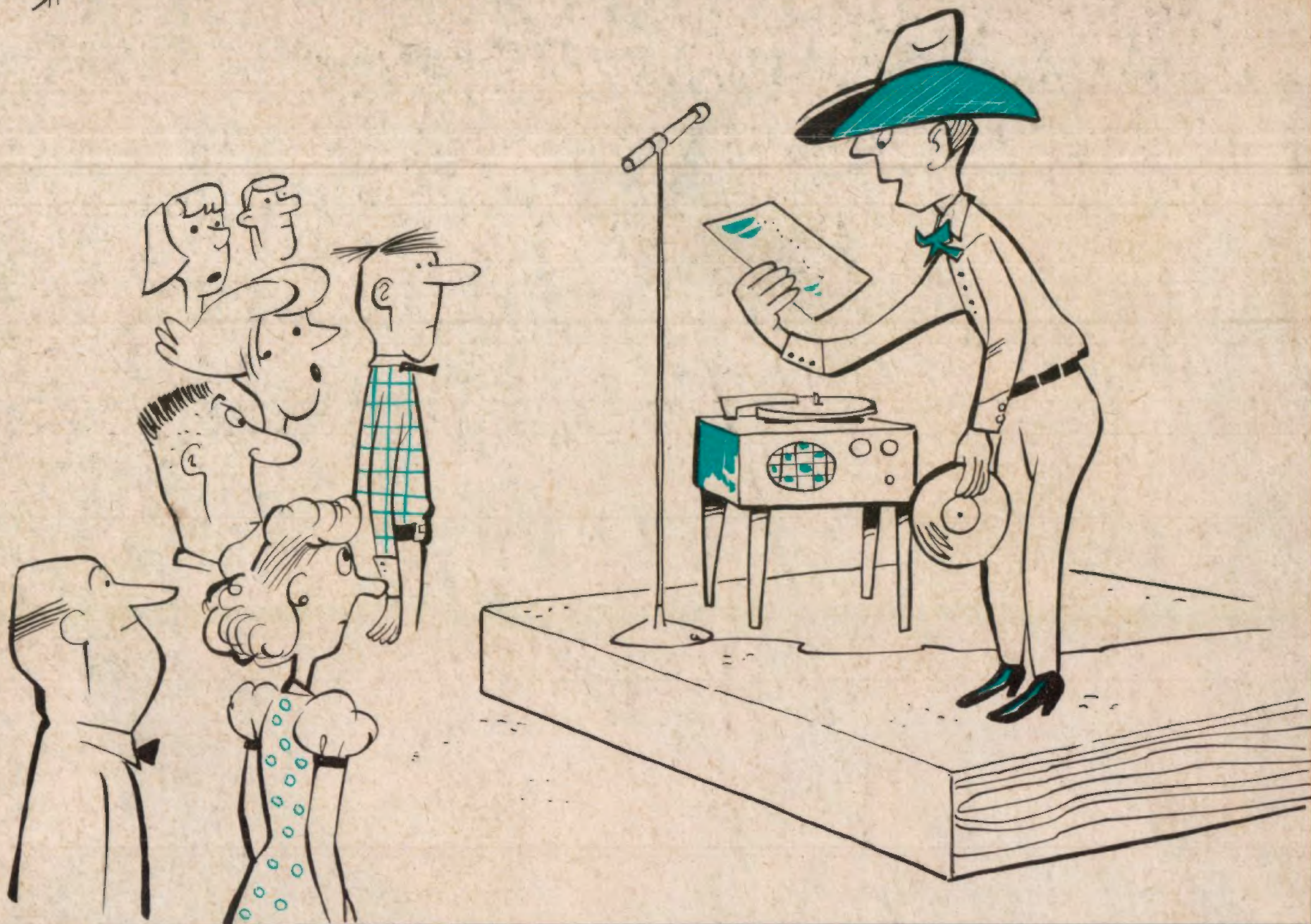
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